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BERLIN, W., December 9, 1906.

Strauss' "Salome" has at last, just one year after the Dresden première, been given at the Berlin Royal Opera, and judging by the enthusiasm aroused by this performance, it will have quite a run here. The work has already been produced on no less than thirty stages, and in Dresden alone it has been given thirty times, in Breslau twenty, in Nuremberg fifteen, and in Leipsic, Cologne and other cities several times each. It will be brought out in Turin, Italy, the day after Christmas, under the direction of the composer, and with Emma Bellincioni in the title role, and early in January it will be performed at La Scala. Then follow the New York and Paris productions, so it is clear that the opera is making its way.

The Berlin première, which was conducted by Strauss himself, was a brilliant affair, and many distinguished guests from out of town were present. One man attended who formerly won triumphs innumerable on the stage of the Berlin Opera, but who had not set foot in the house for many years—the veteran Wagner tenor, Albert Niemann. Numerous prominent society people were present, and there was not an empty seat in the house; in fact, on the day of the performance, speculators sold parquet seats at one hundred marks each. A costume rehearsal was given Tuesday morning before invited guests.

Emperor William did not attend the performance. As is well known, the monarch, for a long time, on account of the "perversity" of the text, opposed the production of the work in his opera house, but his scruples were finally overcome, and he was persuaded to permit the production. For a man of his convictions this was going a long way. After deciding in favor of the opera, His Majesty instructed General Intendant von Hülzen to make the performance in every way as true as possible to the intentions of the composer. One slight but striking innovation is said to have originated with the Emperor himself, and a very happy idea it was—namely, in the closing scene, after the soldiers had killed Salome, a bright star suddenly appeared in the blood red heavens—the symbol of Christianity.

For one and three-quarter hours there was a deathlike stillness in the auditorium, not a hand being raised until the curtain had fallen on the last scene, and even then the audience, for a time, seemed stupefied. Then a small number of those present applauded with great enthusiasm. The most remained neutral, however, and quite a number seemed disgusted. However, the composer and Emmy Destinn, who sang the part of Salome, were called out again and again, and it was, to all outward appearances, a success. So much has been written about "Salome" that I am not going to attempt a critical analysis of the work, but the varying opinions of the leading Berlin critics will no doubt interest the readers of THE MUSICAL COURIER.

Dr. Leopold Schmidt writes in the *Tagesschau*: "Concerning the tendencies of the drama by Wilde, there can be no doubts. The perverse, sensual nature of the poet prompted him to utilize the act of his heroine and to cater to the taste of the decadent times. A text like that of "Salome" has nothing in common with the art of music, but opposes its whole nature, and even the greatest composer could only give it an external decoration. To be sure, Strauss, the genial colorist, has not failed to make use, for his own purposes, of the realism of the text, with its thoroughly modern moods and its delineation of neurasthenia and perversity. But aside from this, we have music that arouses deeper and nobler sensations, music of genuine pathos and music of glorification. Strauss prepared this change psychologically, and at the moment where Wilde satisfies only animal passions, and lets the curtain

fall on an act of revolting brutality, almost with scoff and derision, the composer's Salome is touched by a ray of true and deep love, through which she loses the diseased and vulgar. The composer of "Guntram" and "Tod und Verklärung," the disciple of Richard Wagner, who believes in the theory of redemption, saves even this daughter of sin. This must be so, or he could not have composed the opera. His work has little in common with the traditional opera; all is color, mood and orchestral effect. Hardly any importance is attached to melodic invention, motives only appear and assume importance from the change in color and harmony. But when it is a question of the pith of the matter, of expressing that which, in the truer sense of the word, is capable of musical expression, then the tone impressions assume the form of plastic themes; for instance, the theme of promulgation, and still more, that of redemption, are illustrations of such concentrated melodic expression. So Richard Strauss has indirectly proved that the conditions of musical productivity, in spite of all variety in mode and style, always remain the same.

Oscar Wilde's "Salome" has, so to speak, become a "Jochanaan." I believe that one cannot deny the composer the right to deepen and change the material as is here indicated. Considered from this standpoint, poem and music are no longer incongruous, and Strauss no longer appears as the representative of a decadent epoch, but, on the contrary, as one of those who, in the entanglement of our times, point to better and higher goals. Only with such views can one get artistic enjoyment from "Salome"; otherwise it merely fascinates and stupefies the senses."

E. E. Taubert, critic of the *Post*, has views almost diametrically opposed to those of Leopold Schmidt. Taubert writes: "I took home with me the impression that the feeling of abhorrence which Oscar Wilde's drama, with its perverse concupiscence, arouses in every healthy and natural person, is materially increased by Strauss' music. When, at the close, the brain paralyzed Herod commands the soldiers, 'Kill this woman!' the listener gives a sigh of relief that an end is finally made of this detailed delineation of the way Salome satisfies, before everybody, her sadistic lust for murder. In vain does one look among all these people for a purer and higher emotion of the soul. Herod is a tyrant on the throne, unworthy of the name of man, damned of body and soul. Herodias is a revolting woman, who has but little to say, but every time she opens her mouth a toad jumps out. The chieftain, Naro, is destroyed in his unsatisfied lust for Salome, and she herself is a vain being, who, conscious of the fact that every man who crosses her path falls a prey to her charms, from pure ennui throws herself at the prophet Jochanaan; rejected by him, she becomes a murderous beast.

The way Richard Strauss, with his orchestral color apparatus and his refinement and calculation, has delineated the base instincts of this person is, to be sure, astounding. But he has not succeeded in depicting musically the only one who looms up in his purity out of this quagmire, the prophet Jochanaan: here the music fails of all expression. As soon as John the Baptist opens his mouth we hear nothing but platitudes, and indeed, where he proclaims the Son of Man, who is coming to redeem the world, we hear a badly sounding fanfare, which seems to be more like scoff than the glorification of the Son of Man. The greatest mistake of the score, from a purely technical standpoint, is to be found in the much too heavy sounding tone masses, which make it impossible to understand the meaning of the text. Hofmann's powerful organ could make itself heard above the orchestra, even when he

preached from the depths of the cistern, but one could not understand one word that he said. Two-thirds of the dialogue of the work remained undistinguishable. Of the quarreling Jews, all that could be heard was babble and noise, which can lay no claim whatever to musical expression. One must confess that Strauss has a wealth of tonal color effects, but his color pot is much, much greater than his invention. Palty and insignificant seemed all these little themes which swam about in that great orchestra. They appear as motives only, but they fail to form a structure; for that they are melodically and rhythmically too meaningless. Strauss is much too intelligent not to know that he cannot satisfy a houseful of people the whole evening with the ugly alone; as in his symphonic poems, so toward the end, with his "Salome," he sets aside all cacophony and clears up the harmonies and the melodies further than hitherto. After the long and revolting scene in which Salome satisfies her disgusting lust on the head of the prophet, she rises from the position in which she has been kneeling and sings a triumphant song of love. A positive lie is this mood, which attempts the tone given at the end of "Tristan." A lie is this, for nothing in the soul of Salome justifies it! Her sadistic lust satisfied, she deceives herself in the sensation of redeeming love. Every hearer capable of healthy sensations and feelings must revolt against this closing song, which sounds well musically, but which is not justified by anything that precedes."

Both Schmidt and Taubert are excellent musicians and good judges, though it seems to me that Taubert, in this case, has the courage of his convictions in a greater degree than Schmidt. I certainly agree with him concerning the closing love song. What in the actions of this vain, heartless, disgusting, perverse, base, depraved female justifies the idea of redemption through a pure love? She is rotten to the core, and in the opinion of all sane and healthy minded people there is only one word that expresses her deserts after this terrible scene, and that word is "damnation!" In my opinion, all of the gush and enthusiasm for this perverse opera come from perverse natures, and the greater the enthusiasm, the more perverse the natures. As far as Strauss himself is concerned, it was mere speculation. Oscar Wilde, as every one knows, was a perverse and degenerate man, and this drama of his was prompted by the desire for diseased soul confessions. I do not believe that Strauss felt really attracted by such a disgusting text, but he knew what a large percentage of humanity is perverse; he saw a great opportunity for sensation, and he arose to it. He was not mistaken in his calculations, for I believe they were merely cold calculations. Such a work as "Salome" is no gain to art.

But let us read the opinions of two more Berlin critics, and of Emmy Destinn, who sang the title role: Dr. Oscar Bie, of the *Börsen Courier*, writes: "I am enthusiastic about 'Salome.' I do not care whether this is peripheric or central art, whether it is dramatic or undramatic, I enthuse for it unreservedly. I do not care what becomes of it, I merely see a musical genius at work, and every time I read it I discover new singularities; every time I hear it, new polyphonic revelations, inventions of the latest beauty. Nothing is empty, everything is rich and full of life. That is the sign of victory. Not alone that it is an expression of our times, but that the powerful engineer with never failing strength and Napoleonic love for conquest, discovers new zones, speaks new truths, and with the eighty-four tones of which our whole music exists, has established new melodic and harmonic relations. I enthuse for people who bring us farther, even if it makes the heart beat. They give us sensations of life." This critic, it must be confessed, is somewhat vague in giving tangible reasons for his enthusiasm.

Emmy Destinn, who sang the title role, in speaking of her own impressions of the work, made some remarkable statements to a representative of the *Lokal Anzeiger*. She said: "'Salome' is beautiful; I love it immensely! When the drama was given here for the first time, I said to myself, 'That should be composed,' and now Richard Strauss has done it. This work of Strauss is wonderful. I love the music above everything—if one may say it out aloud—he has gone further than Wagner. Wagner is so pedantic. I cannot help saying it. For instance, in 'Tristan and Isolde,' a wonderful pair of lovers in the first act, but then, glorious as the music is, nothing but dreary theater! King Marke, Wotan—are they not two terrible pedants? I do not mean this as blasphemy, but Wagner simply did not succeed in placing humans on the stage. How unnatural is the first scene between Siegfried and Brünnhilde. Wagner, although so far in advance of his time, was still hampered by traditions, and this has been overcome in Strauss' day. How human is everything here! Herod and Salome are human beings, nothing but human beings, and Richard Strauss does not give them any operatic pose. And then what musical delineation of the human—that is why I love him so, this courage, this titanic force!"

Human indeed! In raving over such depraved figures as Herod and Salome, Fräulein Destinn puts herself in a

very peculiar light. When Marie Wittich sang the role of Salome, at the Dresden première last year, the critics wrote that she was unequal to the demands of the part, and that it was greatly to her credit that she was; that no woman on the German stage was perverse enough to understand the character of Salome! Richard Strauss was completely satisfied with Emmy Destinn's delineation of the role, declaring her to be an ideal Salome, and she herself glories in the deed, publicly expressing her enthusiasm for the part. Few of Destinn's sisters in art will envy her her success in this role, I surmise.

Now, witness what Willy Pastor, a man of sane, healthy brain and soul, and also a man of great musical knowledge and discriminating judgment, writes on the subject in the *Tägliche Rundschau*. He says: "The moderns have gone so far that they have not only approved of the 'Salome' perversity in all of its loathsome tendencies, as a proper opera text, but they have gone so far as to praise the choice of this very text as an act of genius! One has not only become reconciled to the text, but one also lauds Richard Strauss for his exquisite taste! * * * But enough of the contents. Is at least the formal musical solution of Strauss successful? Libretto writers never tire of complaining of the composers who always want changes in their text in order to make it conform to the music. Richard Strauss was not so difficult; he took the Wilde drama just as it was, and has set it to music word for word. Now, as is well known, the poetic beauties of the text often make the music seem unbearably long, and, on the other hand, the musician often taries where the poet must hurry. Wilde arranged his work poetically, not musically, and Strauss could not simply transcribe this arrangement to his score without sacrificing his rights, his best rights, as a composer. Not enough with that only, two parts of the Wilde drama are artistically really well done. They are to be found in the third and next to the last scenes, where Salome, interrupting the scene seven times, says: 'I will kiss thy mouth, Jochanaan,' and where she, ignoring Herod, eight times demands the head of John the Baptist. These two scenes resemble each other. Here the ever increasing passionate longing is opposed to the coldness of Jochanaan, and there the inexorable cruelty of Salome against the growing fear of Herod, who can no longer escape from the trap of his promise. Musically, a great deal could have been accomplished here. In just

these two scenes Strauss has failed! In the first, he lets John the Baptist, in the second Salome, become just as passionate as their opponents. Why? Because the naturalism of the single words require this, and because the naturalism in detail made it impossible for him (Strauss) to grasp the style of the sense as a whole.

And this shows us the greatest weaknesses of this Strauss work. It shows us the wondrous assertion that Strauss is a continuation of Wagner in all its ridiculousness! Wagner, like no musician before him, knew how to take an act as a whole, and how to form and make it seem as clear as if seen from an eagle's perspective. Strauss creeps from word to word. To be sure, his sense of hearing and his unique knowledge of the orchestra enable him to characterize single words and ideas with extraordinary certainty. It makes no difference whether it is a question of a silver plate or flowing blood, he knows how to create the impression, but when it comes to uniting the whole into a unity, then Richard Strauss lags behind, and Oscar Wilde has the word. Truly, Wagner would have little more to say in Germany if Richard Strauss, in the way he has developed of late, could long maintain his position on the German stage."

Thus do the critics disagree! Verily, de gustibus non est disputandum, but, as I stated above, it seems to me to be not merely a question of taste, but a question of perverse inclinations. Must then the beautiful and uplifting art of music be yoked to such degrading, depraved drama? That would indeed signify the decadence of the art. I believe that "Salome" is a fad and will have a run only until the perverse, sensation loving public has satisfied its curiosity, and that it will then, forever, disappear from the stage. I have talked with many people who have heard the opera, and few of them showed any desire to hear it a second time.

Technically, Strauss has worked wonders in this opera, there is no gainsaying that. For depicting the concrete he is unique, and some will say that this wonderful delineation in tones of the actions of Salome justified all the perversity of the closing scene. Very well, then! Let the scene be imagined behind the stage, to the same music, with Herod and his disreputable crew in sight of the stage, looking on. Would the opera then prove as attractive? If it is purely a question of the music, then it should be.

In "Salome" Strauss has divorced himself from melody more than in any previous work, and it is well known that melodic invention is not his strong point. On the other hand, he has made use of dissonants, cacophony and all sorts of horrible combinations, such as having the singer sing half a tone higher than the orchestra is play-

ing, going to the very limit of endurance. A step further means tonal anarchy—the dissolution of all musical laws. Of the beautiful, the uplifting, there is nought in this work, and the best theme, consisting of four notes, is taken from Tchaikovsky's "Pathetic" symphony. This theme, or motive rather, appears again and again. The next most important motive also consists of four notes, and both in point of rhythm and intervals is identical with the beginning of a melody in Rossini's "Barber of Seville."

I was much disappointed in the music to which Salome dances her dance of the seven veils. It, like the dance itself as done by Fräulein del' Era, was very tame. Destinn cannot dance, and del' Era, the prima ballerina of the Royal Opera, who was fixed up to resemble her, danced in her stead.

"Salome" was given again last night, under Leo Blech's baton, and I attended to see how the public would take it, when not under the spell of the composer's personal direction and all the glamor connected with a première. In the first place the house was not sold out, there being all kinds of seats to be had at the box office. There was no rush seats whatever, and I saw many vacant ones. The performance was excellent, but there was not a vestige of enthusiasm; not 5 per cent. of the auditors (I watched them closely) applauded. The great majority remained passive, and a few hissed. It was no success at all, although the Crown Prince and his Consort were present.

Richard Strauss is by no means the first composer to set the tragic story of John the Baptist to music, much less was Oscar Wilde the first writer to dramatize it. It was repeatedly utilized by dramatists of the Middle Ages, and was often made the subject of oratorios. As early as 1676 an oratorio, entitled "San Giovanni Battista," by the famous Italian singer and composer of sacred music, Alessandro Stradella, was produced in Rome. St. John ora-

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An artist of great ability indeed, combining feeling and intelligence.—Munich Allgemeine Zeitung, December 15, 1905. Dr. Theodore Kroyer.

A splendid artist. He played the Beethoven-Waldstein Sonata with deep feeling and brilliant technique. His interpretation of Schubert and Chopin was poetic.—Berlin Neueste Nachrichten, January 12, 1906.

His tone is unusually velvety also in the most powerful utterance, and his technique of a very high order. Consequently many parts of the Beethoven Sonata were beautifully played. In the short adagio he showed fine judgment in dynamics, and also the Schumann and Chopin numbers were poetically conceived.—Lehman's Musik Zeitung, Berlin, January 19, 1906.

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torios were also composed by Antonio Caldera, at Vienna, in 1727; by Bernhard Marx, at Königsberg, in 1835; by Carl Löwe, of Berlin, in 1862; by an Englishman, MacFarren, at Bristol, in 1873, and others too numerous to mention. The only one, aside from Strauss, to use the stuff for an opera in recent times—Jules Massenet, whose "Herodias" was first produced at Brussels, in 1881. It remained, however, for Oscar Wilde, with his perverse conception of the daughter of Herodias, to attract universal attention. His drama was popular on the German stage for several years, before Strauss set it to music. I first saw it at Frankfort nearly three years ago. In England and America it is never given. Wilde made of the niece and stepdaughter of the Tetrach of Galilee a being at once fascinating and repulsive, beautiful and depraved, a figure unique in drama. But there is not a vestige of historical background for his creation. It is purely imaginative. The Biblical story is told briefly and simply in the gospel of St. Matthew, fourteenth chapter, and more at length in St. Mark, chapter 6. The evangelists do not even mention the maiden's name, and they state clearly that she was merely carrying out the command of her mother in asking for the head of the prophet; and on receiving it she immediately gave it to Herodias. The lewd, sadistic, bloodthirsty Salome is merely a creation of Wilde's diseased brain and soul.

By a remarkable coincidence three famous violinists—Marteau, Ysaye and Kreisler—all played the Beethoven concerto here last week, on three consecutive days. Marteau with the Mozart Orchestra, at Mozart Hall, on Tuesday; Ysaye at the Philharmonie, with the Philharmonic Orchestra, on Wednesday; and Kreisler, with the same organization, at Beethoven Hall, on Thursday. Thus was offered a great opportunity for comparison, and violinists and students of course turned out in full force to profit by an occurrence that might not occur again in one hundred years.

Marteau's playing of the great work was exquisitely finished, from a technical and tonal standpoint; every note was there and in perfect tune, and the instructions of the printed page were followed out to the smallest detail. His conception was sane and legitimate, and indeed Marteau fulfilled the letter of the law to perfection. The spirit, however, was lacking. There was no individuality and no temperament in his playing, and this lack, owing to the fact that he took the tempi of all three movements much too slow, and played with almost no variety of tone color,

made his rendering of the concerto exceedingly monotonous. It is greatly to be regretted that Marteau has lost his fire and is becoming academic.

Ysaye displayed in superabundance those qualities in which Marteau was lacking. He gave a highly individual reading of the concerto. His conception no doubt displeased the strict classicists who were present, but it was glorious violin playing all the same, illumined by flashes of genius, by great personality and by a glowing temperament. Ysaye draws a tone of unequalled beauty, a tone resplendent with all the colors of the rainbow.

Kreisler walked midway between the two extreme paths taken by Marteau and Ysaye. His conception was free from the academic and the tedious, and it was equally free from liberties. He displayed straightforward, legitimate ideas of the interpretation of Beethoven, and yet, with all his fidelity to the score, there was a strong personal note. His tempi were just right. Technically, as a matter of course, everything was flawless, and he played with beautiful tone, full of light and shade, and with great verve. It was a magnificent, well rounded performance.

Ysaye and Kreisler played their own cadenzas to the Beethoven concerto, while Marteau played those of his teacher, Leonard. Kreisler, in his, very cleverly combines the two principal themes, à la Godowsky.

Both Marteau and Kreisler introduced new works. Marteau played a concerto in G major, by Emanuel Moor. It is a very long work, in four movements, serious, heavy, and, for the most part, melancholy. The adagio seemed to me to be the most important movement. The orchestration is, for the most part, somber and monotonous. This concerto will never become popular, and it is a matter of wonder that Marteau took the trouble to learn it from memory.

A romance in F sharp minor, by Jaques Ehrhardt, although it affords the soloist some effective cantabile playing, is of little real musical importance, and like the concerto, it is too severe and monotonous in character. Max Reger's D major sonata, for violin alone, which is dedicated to Marteau, and which I do not remember to have heard before in Berlin, made an excellent impression. To be sure, there is a great deal of Bach in it, but it is healthy, invigorating music, and it was uncommonly well played by the artist, it being by far the most satisfactory thing he did that evening. He was warmly applauded.

Kreisler opened his program with a novelty two hundred years old, a concerto in C major, by A. Vivaldi. This

is a beautiful work, vigorous, bright and refreshing in the two allegros, and of a plaintive tenderness in the andante. It might almost have been written by Johann Sebastian Bach, and indeed, as is well known, the great cantor profited much from Vivaldi, and utilized many of his ideas.

Kreisler brought his program to a conclusion with a magnificent performance of Tartini's "Devil's Trill" sonata, which he played with string orchestra.

The biggest success of all the violinists of the week was, as a matter of course, won by Ysaye. He played, aside from the Beethoven, the Mozart G major and the Bruch G minor concerto, this being the first time that he has played the Bruch in Berlin. He made of it a new creation, giving such a grandiose performance of it as was never before heard here.

Eugenie Konevsky, a pupil of Ysaye, made her debut at Mozart Hall, with the Mozart Orchestra, on Monday evening. She was heard in the Mozart E flat, the Lalo and the Saint-Saëns concertos. The young lady is very gifted, and she is already well advanced in her art. Her technic was clean and reliable, and the tone which she drew from her instrument was pure and penetrating. Her interpretations, too, revealed good taste and musicianship. She should develop a little more freedom of style and more temperament; not that she is wholly lacking in these two important factors, for she played with warmth, but there was not quite enough of it yet to enthuse the public. However, she is a violinist of great promise. She was very cordially received.

José Vianna da Motta made an enormous hit at his concert, given with the Philharmonic Orchestra on Saturday evening, at Beethoven Hall. The strong personal note that was formerly lacking has come into his playing, and he has developed a degree of temperament that quite astonished his hearers. A finer performance of Saint-Saëns C minor concerto has never been heard in Berlin, and the ovation that it brought him was well deserved. His tone has become softer and richer and he has gained in every way. He also played César Franck's symphonic variations and symphonic poem called "Les Djinns," for piano and orchestra, and Paderewski's Polish fantasy. Da Motta is a musician of great intellect, one who always keeps within legitimate, logical bounds, and probably few pianists remain truer to the intentions of the composers. "Les Djinns," by César Franck, is a weird, interesting

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composition; the approach of the ghosts in the storm, the prayer and their disappearance are vividly depicted in tones. Da Motta gave a magnificent rendering of the difficult piece, and his playing of the Paderewski Polish fantasy was also very brilliant. His success at the close was again enormous.

Ernest Sharpe gave the last of his three song recitals

Sidney Homer and Eleanor Everest Freer. Some of these songs were of little importance, but a number of them were very interesting and of real musical value. Charles Fonteyn Manney, a man whose name I had never heard before, is a composer of ideas and originality. Naturally the American composer, in setting to music texts like "Du bist wie eine Blume," and "Nur wer die Sehnsucht kennt," etc., labors at a great disadvantage with European

and his voice sounded magnificent. He was also thoroughly en rapport with the spirit of the compositions. His success was very pronounced.

Xaver Scharwenka's three piano concertos were recently played in the hall of the Klindworth-Scharwenka Conservatory, the master himself being heard in the B flat minor, and his pupils, Martha Siebold and Frau Eubon Bossowa-Goldberg, in the C minor and C sharp minor respectively. Scharwenka himself is seldom heard in Berlin, much too seldom, and his appearance was an event of importance. He played his "chef d'œuvre" with sovereign mastery, with exquisite tone, and with an amount of fire and abandon that proved electrifying. His success was immense. The two ladies also did excellent work and were loudly applauded.

Edgar Stillman Kelley's piano quintet was played here for the first time in public, on Wednesday evening, by the chamber music organization of the Royal Orchestra at the Singakademie. I was unable to attend personally, but I am familiar with the work, having heard it at a private musical last winter, and I wrote about it at that time. It is written in Stillman Kelley's best vein. The late Anton Dvorak saw it shortly before his death and spoke of it in glowing terms. The lento-sostenuto makes the best impression of all the four movements in point of invention, "Stimmung" and unity. "One feels at once that this movement is a result of a happy inspiration." Thus does an eminent musician, who was present, write me. He goes on to say, that the "scherzo, too, is very effective, although it was not so well played as it should have been to make it telling." Another novelty was brought out at this concert, a sonata for violin and piano, by Robert Hermann, of Leipzig; this work, however, suffered by being on the same program as the Stillman Kelley work, with which it could not for a moment be compared. The Kelley composition was loudly applauded, the slow movement in particular making a deep impression.



SCENE FROM "SALOME."

Destinn (Salome), Hoffmann (Jochanas).

in the theater hall of the Hochschule on Monday, when his program was made up entirely of songs by contemporary American composers, consisting of songs by Geo. W. Chadwick, Edna R. Park, Edward MacDowell, Frank Lynes, Charles Fonteyn Manney, H. Clough-Leiter, William Arms Fischer, Clayton Johns, Homer A. Norris,

audiences, because they contrast them with the songs of Schumann and Tschaikowsky, and comparisons here are fatal. There was much that was interesting and beautiful on the program, and Mr. Sharpe deserves credit for giving us an evening of American song. He is the first singer to do this, I believe. He was in splendid form

A program made up entirely of new compositions was given on Wednesday, at Mozart Hall, with the Mozart Orchestra, by Walter Meyrowitz, the young Polish composer-conductor, who had the assistance of his wife, Frau Teify Meyrowitz, alto, a double vocal quartet, of which the members were: Aldanita Wolfskill, Eva Friedmann, Erna von Storch, Lisa Meyrowitz, Ludwig Schubert, Carl Weiss, Felix Lederer-Prina, and George P. Walker, and a mixed chorus. As there were so many conflicting mu-

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Beginning November, 1906

sical affairs on that evening, I was unable to attend personally, but I have received the following account. This was the program:

Piano Concerto, in C sharp minor, with Orchestral Accompaniment Walther Dorfmüller (Berlin)
 Solo part played by the Composer.
 Requiem and Song of Glorification Walter Meyrowitz (Berlin)
 The Mermaid (after Hans Andersen) Alexander v. Zemlinsky (Vienna)
 Fantasy in three movements for full Orchestra.
 Three Songs, with Orchestral Accompaniment Walter Meyrowitz
 Frau Teify Meyrowitz.
 Norfolk Rhapsody, No. 1, in E minor R. Vaughan Williams (London)

Walther Dorfmüller is a youthful Berlin composer, who has some good ideas and has learned much. He is not extremely modern, and his work is in some respects rather crude. The best number of the program was the Meyrowitz "Requiem and Song of Glorification." There is "Stimmung" therein. The poems by Hebbel and Carl Busse have been very cleverly set to music, both the despondent, the penitent to the requiem, and the idea of the clarification, of the glorified being well expressed. It is well written for the double quartet and chorus, as well as for orchestra, and the impression it made was excellent. Three songs, with orchestral accompaniment by the concert giver, were also well received. Meyrowitz writes in a natural pleasing manner, without any striving for startling effects. He seems to understand the true mission of music—which is to please and to uplift. The Norfolk rhapsody, by Williams, is based on five popular melodies sung by the folk in the County of Norfolk. Williams, the London composer, has made a judicious and appropriate use of these tunes in building up this rhapsody. He employs the full orchestra with good effect.

My assistant, Miss Haring, reports on the following concert: "An interesting 'cello evening was given on Thursday, at Bechstein Hall, by A. E. Prenez, who rendered the F major Strauss sonata, an adagio by G. Ropartz, and the rarely heard Chopin introduction and polonaise; the G major Bach suite, and, as a matter of course, the Boellmann variations, without which a 'cello program would not be complete in these days. Mr. Prenez is a thinking musician of good taste, and his artistic feeling was particularly evident in the Chopin work, which could hardly have been better rendered. Mr. Prenez had the assistance of Louis Edger, the talented young pianist who was, as usual, admirable throughout. There was a large and representative audience, and the concert giver had a tremendous reception."

Conrad Ansorge has returned from his successful South American tour. Everywhere the artist appeared he met with enthusiastic receptions, by press and public alike, and this, his first visit to South America, has proved a fortunate one, both financially and artistically.

The Berlin critics have had some good things to say about William A. Becker's recent appearance here.

The National Zeitung, of November 27, writes: "The American pianist, William A. Becker, who is already well known here, concertised here on the same evening in Beethoven Hall. Becker is a great technician, but he also tries, and for the most part with success, to appear as a thinking artist. The great applause which he received in thinking pieces by Schumann and Chopin was well earned."

M. Marschalk wrote, in the Vossische Zeitung: "In

Becker's conceptions there were flashes of genius. * * * He is one of the virtuosi of grand style."

Adolf Mattheis wrote, in the Zeit am Montag: "Becker is very learned and his technic is equal to all demands, but there are times when his emotions run away with him."

Ludwig Kirsch, of the Börsen Courier, says: "I heard Becker in the Schumann 'Carnaval.' He has a virtuoso technic, and knows how to reproduce music. With the success the audience accorded him the concert giver had every reason to be satisfied."

Hugo Kaun's new fantaisie, "Es War ein mal," for violin and orchestra, was recently played at The Hague, by Michael Press, with enormous success.

ARTHUR M. ABELL.

Berlin Concerts and Opera.

SATURDAY, DECEMBER 1.

Beethoven Hall—José Vianna da Motta, piano, with Philharmonic Orchestra.

Bechstein Hall—Lilly Dorn-Langstein, vocal; Ethel Leginska, piano; Walter Freimark, piano.

Mozart Hall—Bronislaw Hubermann, violin, assisted by Richard Singer, piano.

Royal Opera—"Samson and Dalila."

Comic Opera—"Lakmé."

West Side Opera—"Schmetterling."

Lortzing Opera—"Fra Diavolo."

SUNDAY, DECEMBER 2.

Bechstein Hall (matinee)—Margarete Essert, piano.

Bechstein Hall—Sven Scholander, vocal.

Philharmonic—Philharmonic "Pop."

Royal Playhouse (matinee)—Charity concert.

Royal Opera—"Mignon."

Comic Opera—"Lakmé."

West Side Opera—"Schmetterling."

Lortzing Opera—"Daughter of the Regiment."

MONDAY, DECEMBER 3.

Bechstein Hall—Charity concert.

Royal High School (theater)—Ernest Sharpe, vocal (American evening).

Mozart Hall—Eugenio Konewsky, violin, with Mozart Orchestra.

Singakademie—Maikki Järnefelt, vocal.

Royal Opera—"Cavalleria Rusticana," "Die Puppenfee."

Comic Opera—"Carmen."

West Side Opera—"Schmetterling."

Lortzing Opera—"Fra Diavolo."

TUESDAY, DECEMBER 4.

Beethoven Hall—Edmund Gartner, vocal.

Bechstein Hall—Ikona K. Durigo, vocal.

Emperor William Memorial Church—Oratorio Society, Mozart's Requiem.

Mozart Hall—Henri Marteau, violin, with Mozart Orchestra.

Philharmonic—Philharmonic "Pop."

Singakademie—Waldemar Meyer Quartet.

Royal Opera—"Fidelio."

Comic Opera—"Lakmé."

West Side Opera—"Schmetterling."

Lortzing Opera—"Zar und Zimmermann."

WEDNESDAY, DECEMBER 5.

Beethoven Hall—Bohemian String Quartet.

Bechstein Hall—Lilli Menar, vocal.

Royal High School (theater)—Anni Bremer, vocal; William Wolff, piano; Ernest Böhmert, violin.

Mozart Hall—Walter Meyrowitz and Mozart Orchestra, composition evening.

Philharmonic—Philharmonic "Pop."

Singakademie—Royal Orchestra Chamber Music Society concert.

Royal Opera—"Salomé."

Comic Opera—"Hoffmann's Erzählungen."

West Side Opera—"Schmetterling."

Lortzing Opera—"Die Fledermaus."

THURSDAY, DECEMBER 6.

Beethoven Hall—Fritz Kreisler, violin, with Philharmonic Orchestra.

Bechstein Hall—A. E. Prenez, 'cello, assisted by Louis Edgar, piano.

Kroll Opera House—Charity concert.

Singakademie—Anna Stephan, vocal.

Royal Opera—"Der Freischütz."

Comic Opera—"Die Bohème."

West Side Opera—"Schmetterling."

Lortzing Opera—"Daughter of the Regiment."

FRIDAY, DECEMBER 7.

Beethoven Hall—Julia Culp, vocal.

Bechstein Hall—Lonny Epstein, piano.

Singakademie—Vera Jachles, piano.

Royal Opera—Symphony concert.

Comic Opera—"Carmen."

West Side Opera—"Schmetterling."

Lortzing Opera—"Der Waffenschmied."

GABRILOWITSCH IN PORTLAND, ORE.

PORTLAND, ORE., December 11, 1906.

A tremendous house of satisfied people left the Heilig Theater last Monday evening, after sitting almost spell-bound through the program given by Gabrilowitsch. There was a quiet about their leaving which seemed to partake of awe for the slender, sensitive faced musician—one is tempted to say magician. He has proved more than a wonder of the hour. While the week has been full of musical events, one still hears enthusiastic reference to the Gabrilowitsch concert.

The past few weeks have been so full of important musical events that it seems a far jump to January 7, which is the date announced by Mrs. Steers and Miss Coman for the coming of Madame Schumann-Heink. February brings us the Savage Opera Company, which means "Madam Butterfly." This latter is under the Heilig management.

One cannot speak too highly of the work of the singers presented by Mrs. Walter Reed in concert recital last week. Each soloist acquitted herself in a manner which did credit to her teacher and her own conscientious and intelligent work. The ensemble work of the Treble Clef Club was also thoroughly artistic and enjoyable. Though the night was exceedingly stormy, the Heilig Theater was taxed to its capacity.

The Rosencrantz concert was another successful and enjoyable recent musical event. Almost every one musically inclined was in attendance to hear the gifted young violinist. Though but barely nineteen years old, Josef Meredith Rosencrantz displays musicianship of remarkable finish. He plays with intelligence and artistic spirit, and possesses a remarkable mastery of the bow. The future of this young man, if he persists in study, is surely a brilliant one. Rose Bloch Bauer contributed two solo numbers, and her singing was never more enjoyable. Mrs. Rosencrantz, mother of Josef, played two piano numbers.

The benefit concert given for Gustav Oechle, the veteran flute player, of Portland, Sunday evening, was a tremendous success. The Spitzner Philharmonic Society and the Arion Singing Society joined forces for this occasion and made it a most memorable one. Orchestra and chorus entered heartily into the spirit and were compelled to again and again respond in a body and individually to recalls and encores. Professor Spitzner's own compositions, "La Coquette" and "On the Sunny Side of Life," were in harmony with the Puccini, Von Weber and Bizet numbers on his program. The chorus gave "Die Capelle" (Kreutzer), and "Wiegenlied" (Brahms). Mr. Oechle has lived in Portland since 1889, and been continuously identified with its music. Prior to this he was associated with the Italian Opera, in New York, under the direction of Maretz and Strakosch; also with the Biachi Italian Opera Company on its tour to the West Indies. Afterward he was appointed bandmaster of the Twenty-first United States Infantry.

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PRACTICAL MUSICIANSHIP.

Among the great army of music students devoted to singing, violin, piano, organ or teaching, there are comparatively few who possess any skill in practical musicianship. Yet that ought to be the great desideratum in all serious music study. In the case of all arts, practice precedes theory. Perhaps this applies more strictly to music than to painting, sculpture or poetry. With regard to the piano or organ, for instance, one must first know the names of the keys, their arrangement into corresponding octaves, the notation signs applied to practical performance and other information of an arbitrary nature. This, however, cannot be called practical musicianship; theory must here enter and play its part. Whatever principles or formulas are deducible from the practice of music become theories, and these form the basis of expert practical musicianship. It is this quality, this accomplishment, which enables the true musician to read readily a *prima vista*, to memorize easily, to transpose, and to understand the design and structure of a high class composition. And yet this is the quality which students and young teachers generally do not possess. They are compelled to spell every chord, as a child spells words.

An educated person sees at a glance that certain combinations of letters constitute certain words, and he is enabled, according to the trend of the poem or the sense of the text he is reading, to supply nearly all the articles of speech and to anticipate many adjectives, adverbs, nouns, pronouns and prepositions.

The reading of music affords a parallel instance. The expert musician reads chords as harmonic units, thus, the triads of G, D, A, B flat, and so on; or the seventh chords in similar manner. The tyro spells the chords thus: F sharp, C, D, A, and even then usually is ignorant of the plain fact that these tones constitute the dominant seventh chord, founded upon D, and belong to the key of G.

The elementary spelling process which too many students are compelled to use is like the reading by an ignorant person who proceeds thus: "T-h-e, the; c-u-r-f-e-w, curfew; t-o-l-l-a, tolls; t-h-e, the; k-n-e-l-l, knell; o-f, of; p-a-r-t-i-n-g, parting; d-a-y, day." Such attempts are no worse nor more irritating than are the sorry efforts of the average singer or player in reading new music at sight.

The question now arises, Of what does practical musicianship consist? In brief, the material of music must be known and its application understood. Scales, modes, chords, progressions, resolutions, melodic sequence and characteristic rhythms are among the essential features. So, when a

composition is selected, we will already be familiar with the various elements which enter into its construction.

The term practical musicianship has been the cause of some misapprehension, because the majority of persons believe that memorizing is a rote process, and they do not suspect that the magic words which unlock the doors to success are—Practical Musicianship.

In order to maintain unity and coherency, good music must, of necessity, depend upon repetition by means of sequence in some of its forms. Hence, the method referred to explains and illustrates all forms of melodic and harmonic sequence. From a simple motive or model the student learns to create these various sequences, to play them ascending and descending in all keys with the right hand, the left, and both hands together. Harmonic sequences are treated similarly, and here the student must understand elementary harmony as applied to the keyboard.

Also the repetition of rhythmic patterns enters into all music structure, and the principle at least is to be understood.

The secret to success in rapid memorizing consists in reproducing, by means of melodic sequence and harmonic formulas, any given composition. To continue a motive or design in sequence form is comparatively a simple process if one be familiar with the principles governing melodic and harmonic sequence in diatonic or chromatic order. When one has thus succeeded in reproducing a period or more of music it becomes to an extent an individual possession, and remains securely in memory's keeping.

This method possesses another advantage. The melodic, harmonic, rhythmic and structural analysis which must be employed in this new method enable one to understand the music and to interpret it intelligibly.

Analysis is, in fact, the most important branch of music study, because it comprehends and classifies every feature and detail of which classic and standard music is composed. This includes the various forms and the conditions which govern them; as, for instance, the ballad and song forms, the miscellaneous single forms, rondo, sonata, overture, symphony and other cyclical forms. To the memorizer and the performer a knowledge of these is indispensable.

All manner of performance, especially upon piano or organ, is essentially practical so far as the act or operation may be considered. We know that technic embraces muscular training and command over the instrument, i. e., the adaptability of hands, feet and fingers to the mechanical genius of the instrument to be manipulated. This is the

technical part of practical musicianship, and this it is which too often constitutes the sole aim of music instruction. The basic principles and formulas of music and their direct application to artistic performance are equally important and ought to rank higher than mere technical facility.

It is known that Beethoven, without hesitating, transposed his G minor concerto to a chromatic step higher because the orchestra was that much above the piano.

It is known that Mendelssohn transposed etudes, and even Bach fugues, into any key that happened to be named, and that Liszt performed at first sight a concerto in manuscript, and this with accompaniment of orchestra!

Eugen d'Albert, when a student with Liszt at Weimar, was directed to learn the solo part of a piano concerto, understanding that when he had done so the master would accompany him on another piano, reading, as was his wont, from the full orchestral score. But when the boy presented himself, Liszt remarked, whimsically, that he would play the solo, and gave the young d'Albert the orchestral partitur. Nothing abashed by this surprising request, the lad read from the full score and succeeded in making an acceptable accompaniment, while the master disported himself with the solo part!

Saint-Saëns used to amuse himself by performing still more difficult feats, and all these instances are illustrations of the immense advantages to be derived from practical musicianship.

Theory alone, or technic alone, could never accomplish even the simplest of these recorded exploits. It is practical application, or utility in employing means to an end that enables an accomplished musician to read at sight, transpose, memorize, accompany and perform music successfully.

A. J. GOODRICH.

Jennie Norelli is back in her Portland house after another year full of triumphs abroad. Inquiries are numerous and insistent as to her appearance in concert here, but as yet no announcements have been made. She will remain with her family until after the holidays.

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CONCERTS IN BIRMINGHAM, ALA.

BIRMINGHAM, Ala., December 22, 1906.

Frieda Siemens, pianist, and Christine Giles, violinist and soprano, gave a concert recently under the auspices of the Birmingham Conservatory of Music. Their program was made up of favorite numbers from the works of Bach, Beethoven, Brahms, Cushman, Chopin, Liszt, Polidini, Ribandi and Coleridge-Taylor.

Laura Jackson Davids, was the accompanist at the recital given some weeks ago, by Madame Mullins, contralto, and Lucy Frazin, elocutionist, at the Pollock Stephens Institute.

Large congregations are attracted to the monthly organ recitals at St. Mary's-on-the-Highlands, under the direction of Dr. Bradley.

Some of the best singers available were heard at a special service of song, at the Eleventh Avenue Methodist Church, under the direction of A. E. Lewis. Mrs. Davids assisted at the organ.

Adolf Dahm-Petersen, who returned some time ago from a visit to his old home in Norway, has resumed his vocal classes.

Bessie Cunningham, a talented soprano, of Birmingham, has gone to New Orleans to study with Henry Russell during the winter.

Clarence Klenck, who formerly lived here, has returned to Birmingham, to take up his work of teaching violin and cello, at the Birmingham Conservatory of Music. He plays both instruments skillfully.

Bispham as "The Vicar of Wakefield."

David Bispham is winning new laurels abroad in the delightful role of the Vicar, in Liza Lehmann's opera, "The Vicar of Wakefield." In a previous number THE MUSICAL COURIER published notices from the London and Manchester papers. Today opinions of the press in Newcastle are added:

There can be only one verdict about "The Vicar of Wakefield," the opera which is being produced at the Theater Royal this week by David Bispham and his company. It is called "light, romantic opera," and it is unfashionable enough to justify its title, for whilst in the best sense of the word it is light opera, it also tells a pretty, connected and romantic story. Laurence Houseman is responsible

for the lyrics, which are not dragged in with that inconsequence which is now almost regarded as usual and inevitable, and in consequence we have a really effective play, which, wedded to a great deal of bright music, makes an entertainment wholly charming. Liza Lehmann has given some of her best work to "The Vicar of Wakefield"; there is a striking appropriateness about it all; it is always in the vein, and there is, too, some distinctly clever and ingenious orchestration, notably in the really humorous setting of the old and familiar tragedy of the Mad Dog. There are introduced also some of the sweet old songs which serve to aid immensely in making "The Vicar of Wakefield" a thoroughly entrancing entertainment.

It does not necessarily follow in things theatrical that a strong cast means a fine performance. In this case, however, Mr. Bispham has not merely obtained a combination of singers and players which is remarkable for the reputations of the individuals who compose it; he has chosen his people with an immense discrimination which finds a gratifying reflection in the excellence of the performance. There is not a member of the company who is not perfectly fitted with a part, and there are such a number of opportunities afforded each of them that there is never even a suspicion of monotony. Mr. Bispham's Vicar is a capital conception, and he sings with that taste and power which has won him an enviable position amongst the most prominent vocalists of the day. The chorus is strong and well trained, and the mounting is so completely artistic as to merit the applause which it frequently obtained.—Newcastle Daily Chronicle.

Some people would no doubt be disappointed, and quite honestly, too, with the new light, romantic opera, "The Vicar of Wakefield." But those who feel forfeited, as many playgoers are, with modern musical plays and comedies, will welcome it with delight. A happy relief to topical comedians and ragtime melodies in this poetic, coherent story, based on Goldsmith's famous novel, and set in music of ineffable charm. The dainty pictures it gives of Dr. Primrose's family—the large hearted old Christian minister—have a wholesome breath of the country about them which no evil intruder can spoil. There are shady characters in the play—the snake-like Jenkins and his creatures. Yet all the other characters are picturesque, lovable folks, whom one takes to the heart readily.

The opera abounds with exquisite numbers, which beautifully illustrate and preserve its romantic pastoral atmosphere. And whilst the composer has given of her best original work, there has been judiciously woven into the opera snatches of such old English favorites as "Drink To Me Only With Thine Eyes" and "Come, Lads and Lasses." These proved very popular last night. Indeed encores were frequent; a fine sextet at the conclusion of the first act was doubly honored, and the principals had many calls to acknowledge in the intervals.

David Bispham has allied with him in the presentation of the opera an admirable company. Mr. Bispham is the Dr. Primrose, and his singing in that part is worthy of his great reputation as an accomplished vocalist. All round the support is excellent. The staging of the piece is in keeping with its other good points. The glimpse of sweet country to be seen from the Vicar's garden, the cornfield—with real sheaves and reapers wielding real sickles—and the cozy winter aspect of the Vicar's cottage, are stage pictures the equal of which one does not often see. "The Vicar of Wakefield" is, in all respects, a thoroughly charming light opera.—Newcastle Mail.

"The Vicar" has been turned into "a light, romantic opera"—to give the official description, which, by the way, is quite appropriate. Whether considered from the dramatic, the musical or the scenic point of view, it is both artistic and entertaining. Madame Lehmann's music is delightfully melodious and appropriate throughout. David Bispham gives a sympathetic, genial and dignified interpretation of the Vicar's part and last night his fine voice was heard to much advantage. In the way of scenery we have seen nothing finer for a long time, each set being a triumph of scenic art. "The Vicar of Wakefield" in its new form is entertainment well worthy of acquaintance—sweet, wholesome, refined.—Newcastle Journal.

MUSICAL MONTREAL.

MONTREAL, December 15, 1906.

Antoinette Coté, soprano, made her first appearance in a concert of her own in the Karn Hall on Thursday evening last. She was assisted by Mrs. Des Marais, contralto; Joseph Saucier, baritone, and Albert Chamberland, violinist. The program follows:

Air des Clochettes de Lakmé.....	Delibés
Ballade et Polonaise.....	Miss Coté.
Stances de Sapho.....	Mr. Chamberland.
Zigeunerweisen.....	Gounod
Air de Louise.....	Mr. Chamberland.
Duet from Pagliacci.....	Sarasate
Miss Coté and Mr. Saucier.	Charpentier
Miss Coté.....	Leoncavallo

Miss Coté possesses a pure, flexible soprano voice of considerable range which she uses with skill and intelligence. Her florid passages in the air from "Lakmé," was indeed praiseworthy, and after a well observed applause had to respond to an encore. And her delivery of the air from "Louise" was likewise most dignified, and also had to give an encore. Mr. Chamberland performed the "Ballade et Polonaise," with dash and abandon, and in "Zigeunerweisen" he displayed sympathy and artistic feeling. Each time he appeared he had to respond to an encore. Mrs. Des Marais pleased the audience. Miss Coté was accompanied by Miss Hardy and Mr. Chamberland accompanied by his sister. The hall was comfortably filled.

Ellen Ballon, the wonder child pianist, will give a farewell piano recital in the Royal Victoria College on the 27th inst. After the recital Ellen will go to New York to study under Joseffy.

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RECORD OF THE PAST

WEEK IN NEW YORK.

Wednesday afternoon, December 19, "Madam Butterfly" (in English), Garden Theater.
 Wednesday evening, December 19, "Madam Butterfly" (in English), Garden Theater.
 Wednesday evening, December 19, "Aida" (in Italian), Manhattan Opera House.
 Wednesday evening, December 19, "Lohengrin" (in German), Metropolitan Opera House.
 Wednesday evening, December 19, concert by the Williams College Glee Club, Waldorf-Astoria.
 Wednesday evening, December 19, second performance of the "Magic Flute," under the auspices of the Allied Arts Association, Association Hall, Brooklyn.
 Thursday evening, December 20, concert by the Russian Symphony Orchestra, assisted by Scriabine, pianist (debut), Carnegie Hall.
 Thursday evening, December 20, concert by the Olive Mead Quartet, Mendelsohn Hall.
 Thursday evening, December 20, concert by the Kneisel Quartet, assisted by Mary Wood Chase, pianist, Association Hall, Brooklyn.
 Thursday evening, December 20, "Madam Butterfly" (in English), Garden Theater.
 Friday afternoon, December 21, public rehearsal by the New York Philharmonic Society, Wassily Safonoff, conductor; Alois Burgstaller, tenor, soloist; Carnegie Hall.
 Friday evening, December 21, "Madam Butterfly" (in English), Garden Theater.
 Friday evening, December 21, "Lucia" (in Italian), Manhattan Opera House.
 Friday evening, December 21, "Aida" (in Italian), Metropolitan Opera House.
 Saturday afternoon, December 22, last matinée of "Madam Butterfly," Garden Theater.
 Saturday afternoon, December 22, second performance of "The Children's Crusade," by the New York Oratorio Society, Carnegie Hall.
 Saturday afternoon, December 22, "Carmen" (in French), Manhattan Opera House.
 Saturday afternoon, December 22, "La Damnation de Faust" (in French), Metropolitan Opera House.
 Saturday evening, December 22, last performance of "Madam Butterfly," Garden Theater.
 Saturday evening, December 22, "Faust" (in French), (popular prices), Manhattan Opera House.
 Saturday evening, December 22, "Lucia" (in Italian), (at popular prices), Metropolitan Opera House.
 Sunday afternoon, December 23, special performance of "The Messiah," Tali Esen Morgan, conductor, Carnegie Hall.

Sunday evening, December 23, concert by Anna Hellstrom, Carnegie Hall.
 Sunday evening, December 23, operatic concert, Manhattan Opera House.
 Sunday evening, December 23, operatic concert, Metropolitan Opera House.
 Monday evening, December 24, "The Student King" (in English), Garden Theater.
 Monday evening, December 24, "Lucia" (in Italian), Manhattan Opera House.
 Monday evening, December 24, "Fedora" (in Italian), Metropolitan Opera House.
 Tuesday evening, December 25, Saint-Saëns farewell concert, Metropolitan Opera House.
 Tuesday evening, December 25, special performance of "Aida" (in Italian), Manhattan Opera House.
 Tuesday evening, December 25, "The Student King," Garden Theater.

THOUSANDS HEAR EDDY, ORGAN VIRTUOSO.

Clarence Eddy, the organ virtuoso, played at Brockville, Ont., on December 3, and at Hancock, Mich., December 7, before large audiences. On December 17 and 18 he played at concerts in the Congregational Church at Calgary, in the Province of Alberta, B. A. On December 23 Mr. Eddy closed his present tour at the Convention Hall, in Buffalo, under the auspices of the City of Buffalo. He returned to New York on Christmas Eve. The following notices are from the Brockville and Hancock papers:

The Recorder is not much on minors or majors, andantes or allegros, marches or minuets, fortes or pianissimos, but it knows when an artist brings out music that makes even an ordinary individual sit up and listen. Clarence Eddy is certainly a complete master of the king of instruments, the pipe organ, and his every number last night was a rich treat in itself. All the force and power of the magnificent organ in Wall Street Church were displayed one moment, while the next the sweetness of tone hidden away in the organ loft was wafted to the ear, and as it slowly receded to the vanishing point, one involuntarily arose from his seat in order that he might hear the last faint sound of sweetness as it faded away in the distance. It was a masterly performance by a princely artist.—Brockville, Ontario, Recorder, December 4, 1906.

The organ recital given last evening by Clarence Eddy, the world renowned organist, at the Wall Street Methodist Church was attended by a large congregation of Brockville's lovers of music, and all who were there were delighted with the rare musical treat at which they were entertained. The magnificent new organ recently installed in the Wall Street Church made an instrument fitted for the purpose of giving expression to the musical ability and genius of the master who presided at it last evening.

From the opening number of the program to the end there was no break of the flow of harmony that continued for two hours with innumerable variations of tone and pathos. In all the selections none but the works of the world's greatest musicians were essayed and in all the organist made his hearers feel that his interpretations bore the meaning of their authors. In the lower tones the work of Mr. Eddy was marvelously sweet, and again and again

the great organ seemed to be veritably endowed with the gift of human speech so perfect were its intonations. The entertainment was one which by all who were fortunate enough to be there would gladly be welcomed again.—Brockville Times.

The organ recital at the Congregational Church last evening attracted musicians from all quarters of Houghton County and the performance of Clarence Eddy on the new instrument demonstrated its possibilities in all shades of beauty. The organ is one of the latest designs by the Hook-Hastings Company of Boston. It has a compass of 61 notes and a concave radiating keyboard having a compass of 10 notes. It is not a particularly heavy organ, but in purity and sweetneat of tone it is of rare excellence. It is an instrument admirably adapted for church work and is of course designed to make impressive the music of the choir and inspire the soloist rather than to thunder in majesty or triumph under the hands of such an artist as Clarence Eddy. The recital, however, was a revelation and the magic of the melody transported the audience to the realm of the sublime.

The congregation of the Congregational Church is to be congratulated on the successful opening concert and the fine audience which it attracted, as well as upon its splendid new organ. It was an undertaking of no small enterprise to bring to the copper country a musician of Mr. Eddy's prominence. His triumphs in London, Rome and Paris, as well as in the metropolitan centers of America, entitle him to rank as an organist among the great masters of the world. His splendid technical resources and comprehensive art illuminated to the fullest possibility the notable program which he rendered last evening at the Hancock Congregational Church.—Hancock Evening Journal, December 8.

KATHARINE GOODSON'S PLAYING.

Miss Goodson, the eminent young pianist, who will make her first appearance in America at the Boston Symphony concerts on January 18-19, had crowded audiences for her last two recitals at the Aeolian Hall, London. The following appreciation is from the pen of Mrs. Humphry, the well known "Madge," of Truth:

"The power of music is threefold: it appeals to the mind, to the heart, and to some deep corner where we keep our noblest aspirations and our best emotions. But to make this threefold appeal, it must be interpreted by an artist who has mastered technic till it can be forgotten; as an actor must know his words before he can put soul into his acting. Such musicians are rare; too often the artist is more intent on showing off the execution than on interpreting the music. The Aeolian Hall, last Thursday, rang with plaudits of Katharine Goodson, who does not disdain to be simple, because she loves music. She played the whole of Schumann's delightful "Kinderszenen," and then a couple of the novelettes. She also gave Beethoven's 'Les Adieux' sonata, and three waltzes, a study, and a scherzo by Chopin. The technical difficulties in these compositions she did not appear to notice; through them all the piano gave out the clear call of the true spirit of the music. For one of her encores, Miss Goodson played a great many butterflies in a sunny garden with a shadow in one corner. Some hours later it occurred to her dispersed audience that it sounded as though at least six skillful delicate hands must be on the keyboard to produce the effect. The evening was one of the rarest pleasure."

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KANSAS CITY, December 14, 1906.

The Hartmann concert last Saturday night was a great success. There was a very large and enthusiastic audience, which included practically all the well known musical people, and the enthusiasm of his reception was so pronounced that Mr. Hartmann entered into the spirit of the occasion and was very free with his encores. After playing "An Indian Legend," by Carl Busch, there was a storm of applause, and Mr. Hartmann stepped to the front of the stage and motioned for Mr. Busch to come forward, and when they clasped hands in a mutual congratulation upon the reception of the composition the applause became deafening.



The Schubert Club's concert last week, with Francis Rogers as soloist, was a treat, and musical people in the audience expressed the belief that the work of the club was much better than at the first concert of the series. The reception accorded Mr. Rogers was a hearty one, and Gustav Schoettle, the director of the club, is again deserving the thanks of the musical people for the opportunity thus afforded them to hear good music. The third concert of the series will be on February 1, and Mme. Shotwell-Piper will be the soloist.



The local committee in aid of the national fund for Edward MacDowell met last week and organized by electing Mrs. W. T. Johnson as president; Emily Standford, secretary, and Ida Simmons, treasurer. An appeal for subscriptions was issued, and contributions are to be sent to the "MacDowell Fund," First National Bank, this city. Arrangements were also made for a concert, the entire proceeds of which are to go to the fund, soon after Christmas, and some of the best artists in the city will be on the program.



On December 12, Gertrude Concannon gave the first of a series of three composers' concerts, assisted by Mr. and Mrs. A. Buch and Lynette Ford Hillyard. The program was devoted to Chopin music. The second of the series will be given January 9, and will be devoted to the works of Schubert and Liszt, while the third will be on February 6, and will cover representative compositions by Schumann.



Callie Clark, soprano, was the soloist for the Sunday concert of the Wylie String Quartet last Sunday.



Herman Springer, baritone, gave a lecture-recital December 12, in Holton, Kan., under the auspices of the Pres-

byterian Church. The program was devoted to old English, Irish and Scotch songs.



E. Genev Lichtenwalter, pianist, leaves tomorrow evening for a three weeks' stay in New York City, where she will meet her sister, Mrs. S. L. Riggs, who is returning from an extended trip abroad.



Helen James, soprano, pupil of Jennie Schultz, has accepted the position in the synagogue which has been vacated by Katherine Cordell, who is soon to be married.



Mrs. J. Otis Huff, contralto, who has returned from a study trip abroad, has opened a studio in her apartments, 905 Benton Boulevard. Mrs. Huff will devote a part of her time to concert work.



On January 29 there will be a musical program given at the Westport Avenue Presbyterian Church, under the direction of Alfred Hubach. There will be a chorus of fifty voices, and soloists. The program will be a miscellaneous one, the principal number being Haydn's "Mass" in G.



Lilian Cromwell, soprano, pupil of Mrs. W. G. Hawes, has accepted a position in the vocal department of the University of Middle Tennessee.



Tuesday evening, December 18, the Spaulding Business College will celebrate its anniversary by giving a musical program in the auditorium of the business college, the musical program being furnished by May McDonald, pianist; Joseph A. Farrell, basso-cantante, and Bert Boright, violinist.



Mrs. Louis Klein will give a number of chamber matinees directly after the first of the year, and will have the assistance of John Baer, first violin; Louis Klein, second violin; Willis Schellhaus, viola, and Carl Stubenrauch, cellist.



Frederick Wallis, baritone, and Emma DeArman, pianist, gave the informal program at the Monday night meeting of the Fine Arts Club this week.



W. B. Waits, tenor, from Chicago, has located in Kansas City, and has the studio at 520 University Building, on Wednesdays and Saturdays.



Alfred Hubach, pianist, will give a pupils' recital at his residence on January 3. Mr. Hubach is preparing to give a recital, himself, in the very early spring.

The Busch Pianists' Club holds its next meeting tomorrow afternoon, with Mrs. Carl Busch.



The pupils of Mary Schmitz gave a recital in the Athenaeum rooms last Saturday afternoon, assisted by Mrs. M. E. Ross, contralto.



The piano pupils of Mrs. Arthur Bradley gave a recital in her studio, 802 Linwood boulevard, last Friday afternoon, assisted by Miss Misemer, soprano.



The musical department of the Athenaeum gave a lecture-recital Thursday afternoon, with a Wagner program interpreted by Mesdames Reckord, Waelsworth, Hurd, Casebolt, Rose, Schmitz and Elliott.

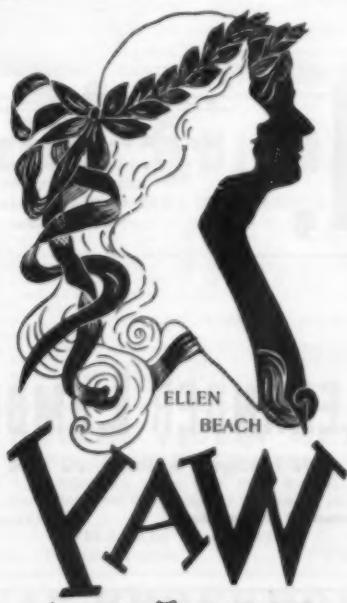
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H. L. Case Pupils' Musical.

An informal musical was given by the vocal and violin pupils of Henry Lincoln Case on Saturday afternoon, December 15, at his studio, 347 West Fifty-eighth street.

The program was as follows:

Duet, <i>Wanderers' Night Song</i>	Rubinstein
Miss Vanderboeg and Miss Tonn,	
Donna, <i>Vorrei Morir</i>	Tosti
Grace Brinkerhoff,	
Ave Maria	Luzi
Mina E. Fischlein.	
Duet, <i>Dunque il mio bene, Romeo e Giulietta</i>	Zingarelli
The Misses Horn.	
Violin Solo, <i>Alla Zingareca</i>	Tschetschulin
Grace O'Shea.	
La Serenata	Tosti
Amalie Tonn.	
L'Ho Perduta	Campana
William C. Horn.	
Ah! se tu Dormi, <i>Romeo e Giulietta</i>	Vaccas
Grace O'Shea.	
Sensa Speranza	Luccantoni
Elsa Horo.	
Spanisches Lied	Eckert
Smilca	Heron-Maxwell
Lily Herzberg.	
Ave Maria	Gounod
Rene Schieber, <i>Violin Obligate</i> , Miss Fuchs.	
L'Addio	Mozart
The Pipes of Pan	Elgar
William F. Brown.	
The Lord is My Shepherd	Liddle
E. Mae Vanderboeg.	
Violin Solo, <i>Third Suite, Moderate ad Adagio</i>	Franz Ries
Henriette Fuchs.	
Jewel Song, <i>Faust</i>	Gounod
Rene Schieber.	
Duet, <i>La, ci Darem, Don Giovanni</i>	Mozart
Miss Herzberg and Mr. Brown.	



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FUTURE MUSICAL EVENTS IN NEW YORK.

Every evening and Wednesday and Saturday matinees, until further notice, "The Student King," Garden Theater.

Wednesday afternoon, December 26, annual performance of "The Messiah," New York Oratorio Society, Carnegie Hall.

Wednesday evening, December 26, grand opera, Manhattan Opera House.

Wednesday evening, December 26, grand opera, Metropolitan Opera House.

Thursday evening, December 27, second performance of "The Messiah," New York Oratorio Society, Carnegie Hall.

Thursday morning, December 27, last Bagby musical, Waldorf-Astoria.

Thursday evening, December 27, concert by the People's Symphony Society, Franz X. Arens conductor, Cooper Union Hall.

Friday evening, December 28, People's Symphony concert, Franz X. Arens conductor, Carnegie Hall.

Friday evening, December 28, grand opera at the Manhattan Opera House.

Friday evening, December 28, grand opera at the Metropolitan Opera House.

Saturday afternoon, December 29, grand opera matinee, Manhattan Opera House.

Saturday afternoon, December 29, grand opera matinee, Metropolitan Opera House.

Saturday evening, December 29, grand opera matinee, Metropolitan Opera House.

Saturday evening, December 29, grand opera (at popular prices), Manhattan Opera House.

Saturday evening, December 29, grand opera (at popular prices), Metropolitan Opera House.

Saturday evening, December 29, special concert, with Madame Nordica and other singers, Twenty-third Regiment Armory, Brooklyn.

Saturday evening, December 29, concert of the New York Symphony Society, Walter Damrosch conductor, Carnegie Hall.

Sunday afternoon, December 30, matinee concert of the New York Symphony Society, Walter Damrosch conductor, Carnegie Hall.

Sunday evening, December 30, operatic concert, Manhattan Opera House.

Sunday evening, December 30, operatic concert, Metropolitan Opera House.

Monday evening, December 31, grand opera Manhattan Opera House.

Monday evening, December 31, grand opera, Metropolitan Opera House.

Tuesday afternoon, January 1 (1907), Lévinne piano recital, Carnegie Hall.

Wednesday evening, January 2, grand opera, Manhattan Opera House.

Wednesday evening, January 2, grand opera, Metropolitan Opera House.

Thursday evening, January 3, special orchestral concert, Mendelssohn Hall.

Friday afternoon, January 5, New York Philharmonic public rehearsal, Carnegie Hall.

Friday evening, January 5, grand opera, Manhattan Opera House.

Friday evening, January 5, grand opera, Metropolitan Opera House.

Saturday afternoon, January 6, grand opera matinee, Manhattan Opera House.

Saturday afternoon, January 6, grand opera matinee, Metropolitan Opera House.

Saturday evening, January 5, concert by the New York Philharmonic, Carnegie Hall.

Saturday evening, January 5, grand opera (popular prices), Manhattan Opera House.

Saturday evening, January 5, grand opera (popular prices), Metropolitan Opera House.

Sunday evening, January 6, operatic concert, Manhattan Opera House.

Sunday evening, January 6, operatic concert, Metropolitan Opera House.

Monday evening, January 7, grand opera, Manhattan Opera House.

Monday evening, January 7, grand opera, Metropolitan Opera House.

Tuesday evening, January 8, Madame Nordica's concert, assisted by the New York Philharmonic, Wassily Safonoff conductor, Carnegie Hall.

Tuesday evening, January 8, Kneisel Quartet concert, Mendelssohn Hall.

Wednesday afternoon, January 9, lecture-recital on "Salome," Mendelssohn Hall.

Wednesday evening, January 9, grand opera, Manhattan Opera House.

Wednesday evening, January 9, grand opera, Metropolitan Opera House.

Wednesday evening, January 9, concert by the Flonzay Quartet, Mendelssohn Hall.

Thursday afternoon, January 10, recital by Herbert Witherspoon, Mendelssohn Hall.

Thursday evening, January 10, concert by the Boston Symphony Orchestra, Carnegie Hall.

Friday afternoon, January 11, concert by the Boston Symphony Quartet, Mendelssohn Hall.

Friday afternoon, January 11, grand opera, Manhattan Opera House.

Friday evening, January 11, grand opera, Metropolitan Opera House.

Friday evening, January 11, concert by the Boston Symphony Orchestra, Baptist Temple, Brooklyn.

Saturday afternoon, January 12, matinee by the Boston Symphony Orchestra, Carnegie Hall.

Saturday afternoon, January 12, grand opera matinee, Manhattan Opera House.

Saturday afternoon, January 12, grand opera matinee, Metropolitan Opera House.

Saturday evening, January 12, grand opera (popular prices), Manhattan Opera House.

Saturday evening, January 12, grand opera (popular prices), Metropolitan Opera House.

Sunday evening, January 13, concert by the New York Liederkranz, Arthur Claassen conductor, Liederkranz Club House.

Sunday evening, January 13, operatic concert, Manhattan Opera House.

Sunday evening, January 13, operatic concert, Metropolitan Opera House.

Monday evening, January 14, grand opera, Manhattan Opera House.

Monday evening, January 14, grand opera, Metropolitan Opera House.

Tuesday evening, January 15, concert by the Adele Margulies Trio, Mendelssohn Hall.

Wednesday evening, January 16, concert by the Kaltenborn Quartet, Mendelssohn Hall.

Wednesday evening, January 16, grand opera, Manhattan Opera House.

Wednesday evening, January 16, grand opera, Metropolitan Opera House.

Thursday evening, January 17, concert by the Olive Mead Quartet, Mendelssohn Hall.

Thursday morning, January 17, musical of the Haarlem Philharmonic Society, Waldorf-Astoria.

Thursday evening, January 17, concert by the Olive Mead Quartet, Mendelssohn Hall.

Thursday evening, January 17, concert by the Russian Symphony Society, Carnegie Hall.

Friday evening, January 18, grand opera, Manhattan Opera House.

Friday evening, January 18, grand opera, Metropolitan Opera House.

Saturday afternoon, January 19, Young People's Symphony concert, Carnegie Hall.

Saturday afternoon, January 19, grand opera matinee, Manhattan Opera House.

Saturday afternoon, January 19, grand opera matinee, Metropolitan Opera House.

Saturday evening, January 19, concert by the New York Symphony Society, Carnegie Hall.

Saturday evening, January 19, grand opera (popular prices), Manhattan Opera House.

Saturday evening, January 19, grand opera (popular prices), Metropolitan Opera House.

Sunday afternoon, January 20, matinee by the New York Symphony Orchestra, Carnegie Hall.

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 Wednesday evening, January 23, grand opera, Manhattan Opera House.
 Wednesday evening, January 23, grand opera, Metropolitan Opera House.
 Thursday evening, January 24, concert by the St. Cecilia Society, Mendelssohn Hall.
 Thursday evening, January 24, concert by the Marum Quartet, Cooper Union Hall.
 Thursday evening, January 24, concert by the Kneisel Quartet, Association Hall, Brooklyn.
 Friday afternoon, January 25, public rehearsal by the New York Philharmonic Society, Carnegie Hall.
 Friday evening, January 25, grand opera, Manhattan Opera House.
 Friday evening, January 25, grand opera, Metropolitan Opera House.
 Saturday afternoon, January 26, recital by Fannie Bloomfield-Zeisler, Carnegie Hall.
 Saturday afternoon, January 26, grand opera matinee, Manhattan Opera House.
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 Saturday evening, January 26, concert by the New York Philharmonic Society, Carnegie Hall.
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TALES FROM GRAND OPERA.

Lucrezia Borgia.

Lucrezia Borgia was a lady who had for second husband a Spanish duke, of strongly jealous tendencies, which, it seems, he had no good reason to lose. For some cause not evident she had hidden, before her wedding and with some fisher folk in Italy, a son by the previous marriage.

Drawn by that strong mother love, which some women seem to possess who do not care particularly for their husbands, she sometimes went in disguise to visit this child. He, by the way, grew to be a splendid youth, and all unconscious of his parentage. The husband, discovering in some manner this strange little visit habit of his spouse, and not daring to arouse openly a lady of her rather mettlesome temper, determined to watch and wait his opportunity, a safe one, to do something.

The boy was drawn toward the mysterious lady who visited him, but getting wind of a rumor (by no means a secret in the country) of her peculiar reputation, ventured up to her castle gate to tear from it, in boy chivalrous fashion, her unworthy shield and name. The husband, seeing the boy and his own opportunity at the same time, had the lad cast into prison and hastened to tell the lady what he had felt called upon to do to avenge the insult paid to her most noble sign. Enraged at the news, she ordered that the youngster be poisoned and by her own hand. One must imagine her horror on seeing her son brought before the poison cup.

Never lacking in excuses to do what she most desired, she formed an opportunity to offer him an antidote, and while administering it, warned him to fly for his life and never venture near that place again on any pretext. He did not delay in following this advice, but had not proceeded far before, he fell in with two other "bad boys" who, like himself, were chivalrously determined to rid the neighborhood of the virago. They later, like him, found themselves cast into dungeons on sentence of death. And he with them. The final dose was administered in large measure to the three. When for the second time the royal mother found before her the boy she imagined safe and sound in his foster home, she in horror offered him the

second time the antidote. This he refused to touch unless the same were politely passed around to the other boys. She refusing this, he spunkily attempted to kill her on the spot, when she hastily confided to him the tender relationship they bore to each other. The cup had been too large, however, and "without recognition," he fell at her feet, quite dead. Strange to relate, this curious woman, who indeed must have loved her offspring, too fell dead and across the boy's body. Thus ended her unblissful career.

Friend Fritz.

Friend Fritz was a rich bachelor landlord, who, at forty years of age, had renounced all idea of ever marrying. On that birthday, he gave a handsome sum of money as marriage portion to some poor young folks, who he learned were in pursuit of the happiness which Fate seemed to have withheld from himself. And he further invited them all to a grand birthday party.

At the party of course he was twitted and joked in all sorts of ways upon the subject of marriage, all of which he took in the lovable manner which made him the "friend" of all. One tenant went so far as to bet him a vineyard that before the same time next year he would be engaged, if not married. The bet was taken.

As so often happens, when most unconscious of her presence Fate sits most closely by. By the side of Friend Fritz at his birthday party sat a very young, very pretty and very modest little daughter of another of the tenants. All unconsciously he fell in love with this little girl and she with him (the sweetest and most delightful of all forms of falling in love). Some exquisite pastoral love scenes, indicating this wholly unconscious but sure and steady growth of love, form the basis of the play. As prophesied, even before the next birthday, or on it, the bachelor took as wife his pretty partner of the year before. So the tenant got his vineyard and the bachelor his bride.

Susel was the name of the girl and upon her the wager was settled. The way in which the bachelor was made aware unmistakably of the true state of his feelings for Susel was by hearing a rumor that she was engaged to be married to another.

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A Plea for English Opera.

NEW YORK, December 20, 1906.

To The Musical Courier:

The immense success of Puccini's "Madam Butterfly," now being sung at the Garden Theater, New York City, submits for very serious consideration the question of the establishment of English opera in this country on a firm foundation. It is a question which has, from time to time, been very timorously put and almost invariably thrust carelessly aside as of no real moment. Those who have indulgently met the issue advance a legion of reasons why the subject should be quietly buried without more ado and sigh with generous compassion for the misled advocates of its nourishment and vivifying care. Nevertheless, English opera is no longer a matter of ridicule, and the musical circles of this country, freeing themselves, as they slowly are, from alien influences, are becoming more and more alive to its just claims and adequate valuations.

We, of the United States, have so long bowed abjectly to musical Europe and incorporated into our own its very atmosphere, that we fail to give due regard to the deities at home. Not for one moment should the transcendent beauties of foreign operas, sung in the tongue for which they were originally written, be lightly valued or in any sense discredited. But there are, it must always be remembered, claims close at hand, demands even in our midst, which must of right be heard.

As yet, no composer of American birth has succeeded in executing a serious operatic score which could lay claim to a place in the category of the masters. Moreover, I doubt very much that if, in view of our present musical attitude, one were to submit a really praiseworthy, so called grand opera, written by an American and set to words of the English language, it would be considered as at all possible of performance on a stage consecrated by the masterpieces of Europe. However that may be, we have a more immediate matter to settle.

The first and probably the most insistent objection to English opera is the limitations of our language, which obviously includes its seeming lack of adequate adjustment to the mellifluous melodies and varied tonal structures of operatic compositions, its supposed harshness and absence of elasticity, together with the much overstated difficulty of mouthing consonants which preponderate over our vowels.

Compare, if you please, our language with that of Germany, than which none other in all the civilized world is more harsh and difficult of the niceties of musical nuance. Still, the Germans have surmounted all difficulties. There seems to be no valid reason why we should not.

We have for so long stood in religious awe of the foreign mark on things musical, so tenaciously clung to the hallowed traditions which have been wafted over the seas, that it seems a sacrilege, a profanation to many, to bring a foreign made opera down to the practical level of our adequate comprehension. We much prefer to leave the theater ravished only by the tones we've heard and with a cloak of mystery enveloping the beauties of the text, than to really understand everything that's been going on.

While many are conversant enough with French, Italian and German to understand the words enunciated, by far the larger number (the ones who really support the opera from the popular, public standpoint) do not. These latter are aided somewhat by the translations of the librettos, but such work is usually entrusted to incompetent translators, is executed in a painfully slovenly manner, and gives no just valuation to the text. But even with such questionable aid, the immediate impression of the word enunciated with the tone formation is entirely lost and a sense of the obscure and intangible is at once formed.

We are having, and have had for many years, operas presented in this country whose texts have been translated into our own language. There success has not, up till now, been marked. Their comparative failure has been due to very apparent reasons.

In the first place, it has been quite impossible to secure appreciative patronage freed from the notion that opera, to be rightly heard, must be clothed in a foreign text. Secondly, the translations have almost invariably been executed by those not at all equal to the ability required of them, not in sympathy with the infinite possibilities of the task and not capable, evidently, of searching diligently enough into the storehouse of our quite resourceful, opulent language for words which could maintain the delightful intimacy which ought always to exist between score and text. Thirdly, the singers chosen to portray the operatic roles are, for the most part, not of first rate ability, are temperamentally unable to sufficiently interpret the parts assigned them, and, from lack of training, if not, indeed, from pathetically weak voices, do little more than to tear hopelessly into shreds whatever consistent notions we may previously have entertained as to the work. Fourthly, the orchestras usually employed for English opera unfortunately retard rather than assist the work of the singers. It is, as a rule, composed of men who have had no special training in the orchestrated parts of the operas, and are precluded by that reason, together with the lack of sympathy which must necessarily attend it, to give an intelligent reading.

But enough. The reasons outlined—very potent, very obvious—are quite sufficient to present that view of the case. They are not insurmountable. They would all dissolve and be blown to the four winds at the magic touch of a decent amount of patriotism. As soon as we cease to be ashamed of our language in the sense of its connection with opera, and shake off the absurd and ignorant superstitions which proclaim its lack of beauty, we can dissipate the influence of the foreign language bogey and be able to secure from an evening of opera something like an intelligent impression of its infinite possibilities. The clouds of mystery will be dispelled by the penetrating rays of enlightened powers of comprehension, and the message of Wagner, Puccini, Mozart and the rest will become appreciably more real and profoundly beautiful than ever before.

What has the American composer to encourage him? Perhaps your answer will be that genius needs no encouragement. But look, I ask you, over the roster of the

masters and note the number, who, we know, worked on in the gloom of irreognition until timely encouragement loomed up on the horizon to dispel it.

Until we can produce in this country a truly worthy and serious opera—and I have faith to believe that its advent will be a feature of this decade—let us pave the way by encouraging the artistically adequate translations and presentations of European productions. It is a duty we owe not only to ourselves and to the national spirit, but to those who are struggling to bring English opera up to the level of that of any other country.

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TALKING DURING MUSIC.

What shall be done about this insufferable nuisance, Talking during musical performance?

In early stages of music growth in this country, the musician was in the minority, the music lover a "crank," the serious listener a "freak." Any appearance of this "fine-haired" (?) condition was treated by the majority with the contempt it merited. Such "aristocracy" was speedily snubbed by the more common sense folk, the true sons and daughters of a liberty teaching Republic. Indeed, this was so once, in case of people who washed, who wore white collars, who bowed or took off their hats to others. It is not wholly lost yet. There are still many people who really feel and insist that all this thing of being disturbed by conversation or other noise during music is pure affection, a desire to appear better than one's neighbor, all nonsense, and something to be thoroughly "sat upon." Those who show annoyance at such disturbance are shown plainly what the talkative persons think of them. Instead of the disturbers of the peace in the concert room, it is the one who objects to such disturbance who is in danger of being "hissed," if not actually expelled from the democratic assembly, where everybody should be privileged to do as he or she pleased.

It is not unusual to see parties of four, five or six, come into a music hall or concert room, take their places as if at a circus, dispose of themselves in spread-eagle fashion, in "their seats," and forthwith launch into general conversation, in whisper, mutter, murmur, growl, or in downright out-loud talk, which never ceases, save when the talker wishes.

Some of these people are of the common, vulgar class, who openly defy correction, and whom no refined person would care to oppose alone. Although such is by no means universal in our decent assemblies, it is almost, if not quite, impossible, to place one's self anywhere in

any musical company, where at least a couple or two will not, close to the ears, engage in conversation. Some talk on general and personal affairs, even laughing and gesticulating freely. Some carry on a pleasant chat, dynamically graded, according to the loud and soft of the performance. Some speak of the music, criticising to the point of heated argument, while the music is in progress. Others punctuate performance with a running fire of witticism and short remark in an undertone, paying attention only "in spots" while things are "interesting," entertaining each other during dull or slow phrases. People with whistling false teeth and other noisy impediment, seem specially disposed to this disturbing accompaniment. Ushers, water carriers, and libretto and program boys, are frequently the worst talkers of all. People compelled to occupy rear seats, frequently those most desirous of hearing every note, have all the benefit of the performance taken away from them and all pleasure spoiled by these employees of the place. The public would not endure without complaint, paying for a seat with obstructed view of the theater stage. Why does it not seem to occur to them that they have just as much right to hear as to see, on paying for the privilege?

It is not only the common, vulgar, untaught people who thus violate all laws of common courtesy and art principle. Unrefined society people, literary people, even so-called musicians, seem to claim that because they do not care to listen, they should not be compelled to do so. Even performers, professional people, and people who want to be considered musical, commit this breach of common manners. Musical performers who will stamp, get in a rage and become almost hysterical if there be talking while they play or sing, will, immediately upon leaving the stage, commence to chatter away unconcernedly while others perform. Is it not a wonder that this absurd phase is not ridiculed and made fun of, as are other ridiculous things? Teachers in private studios chatter while pupils play and sing. Most strange of all, in the public schools, special

music teachers, grade teachers, principals, music directors and visitors are quite as liable as others to chat pleasantly while the children sing, or to discuss some question of importance for the good of music, seemingly regardless of the fact that they are thus raising up crops of public nuisances by their example. They would not converse, or allow conversation under any other circumstances. Interludes and preludes in music are generally treated as some thing quite unconnected with the "real piece."

The starting point for this evident passion to talk during music, was in the early use of "music" (?) as a means of stirring things up generally, creating a general "hurrah boys" condition, of which a mad revelry of talk was supposed to be the sure and only indication. This produced a type of music in itself, an incentive to all things common and vulgar. Also of a type of instrumentation, especially in cymbal and drum, from which our best musical organizations do not seem to be able to escape. It has also raised up players and singers who are trained "to do the work," but who have not a spark of the real love of music in them. They do not seem to recognize that people all about them are talking and laughing. They play and sing unconcernedly not interrupted by disturbance. These are they. They could not do this if they were real lovers of music. It would be impossible.

But the principal reason is that public opinion has never yet expressed itself seriously, forcibly and continuously upon this matter. It has not been taken up by the press, been dwelt upon, insisted upon. Discussion about it at home and in circles where it is realized as a nuisance, joke, story and picture, kept up with no lenient hand, must be brought to bear upon this evil as has been so successfully done in regard to the hat nuisance, the false applause, smoking at wrong times, expectoration, and many other things. Not so very long ago, women resisted and others suffered in the fight about removing hats which obstructed view. Now all remove these voluntarily, or ask



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if such is desired. Why? Bullies are easily quelled by authority. Many people who seriously trouble others without being conscious that this is so, would immediately cease anything disagreeable if their attention were called to it. So would those who forget, and so would the great majority.

It is not that people cannot refrain from conversation. Witness the death in life that takes place in church. People of all types and training or lack of it, maintain an unbroken stillness even a reverent appearance of interest during an hour of service including a sermon, often in the last degree tedious and impossible. This is not reverence, nor religiousness, nor respect. It is convention, imposed by public opinion. That a person is not interested is no excuse for disturbing others. Whatever might be displeasing to a neighbor must be refrained from, is one of the most primitive understandings of decent living. There is no reason why it should not extend to the field of music. May we not have surcease from talking during music through the year 1907?

What might be done about it?

Selfish and discourteous people, circus bred individuals, provincials, thoughtless and inconsiderate persons, and those inspired by native ill nature, have been and are made to concede ever the greatest good to the greatest number, in various reasonable directions. People who have wanted seriously to have perfect stillness during music were in the minority once. These are now in the majority. It is high time that such be protected. Nothing more easy than to insist upon absolute silence during musical performance, where of all times silence is essential. Whenever a hostess, a leader, a musician, insists upon it, it always is done.

But this stopping of conversation during music in public can never come first from the management of the place in which the performance is held. A manager is servant

of whoever enters the house. He is sometimes as unrefined and vulgar as any who come there. He does not know and he does not care. A really refined manager could do this. It has been done. But the stop must first of all come from the public itself. The people who are troubled must speak it, and fret about it, and fret others about it, or better, discuss it good humoredly. Anything to show that they are in earnest and mean what they say. When a majority sufficient to touch the self interest of the manager rise against this, it will immediately be stopped. There is no reason why a number of people, why even one person who has paid for a place in any house of entertainment, should be prevented from deriving pleasure or profit from the performance by those who are not there for that purpose. Why should people stand it? Why should people suffer from this? Why need they? Why do they?

Why cannot a small printed legend, placed in view in the house or on programs, or both read in some such manner as this:

"No talking, please, during performance." "Please refrain from conversation during music." "Talking not allowed." "Kindly remember your neighbor when inclined to whisper here." "Common politeness demands that we refrain from talking during the music." Anything. Any way of expressing that the request comes from the body of the people and through the management, not from any one individual. All would acquiesce at once. Managers would gain in many ways and lose in none, who would adopt this measure and at once. Once the fashion set all will follow, as in the case of other nuisances, none of which was ever more diabolical than "Talking Through Music."

FANNIE EDGAR THOMAS.

MUSIC IN ST. PAUL.

ST. PAUL MINN., December 14, 1906.

It is pleasing to record that the number evoking the heartiest applause from the audience on Sunday afternoon, December 9, was the toccata in F major, by Bach, splendidly played by the St. Paul Symphony Orchestra. Of course, the children—and there were happily several present—liked

the Sodermann wedding march best, and every number was most graciously received. But when a popular audience finds genuine pleasure in Bach and asks for more, there is hope for the musical future of America.

Sigrid Westerlund sang much better than on the previous Wednesday, eliciting genuine admiration for her musicianly rendering of the "Ich Trage Meine Minne," by Strauss, and the pastoral, by Bizet, but she must needs overcome too evident nervousness before she can be on really good terms with her audience.

Among the many rare musical treats that St. Paul is enjoying this season, we doubt if any have given more real pleasure to the musical elect, who were present in goodly numbers, than the chamber music recital of Mrs. Herman Scheffer, pianist, and Carl Venth, violinist, at Park Church last Friday night, December 14. The program chosen was as follows:

Duo, introducing motives from Wagner's "Flying Dutchman," by Raff; three movements from Grieg's sonata in G minor, a barcarolle and gavotte from a suite in G major, by Venth, and a duo giving motives from Mozart's "Don Juan." There was not a dull moment throughout the entire evening, audience and artists being in complete sympathy, and each number possessing a certain individual charm as interpreted by the two clever players.

Mr. Venth has always marked serenity of style, but never cloying sweetness. Strength, a real manly virility and depth of feeling, are traits no less marked than command of technic. His face is a study while he plays, the mobile features reflecting every passing mood; his quick, sunny smile and evident good humor are an open sesame to all hearts.

Mrs. Scheffer shared equal honors with Mr. Venth: "her perfect legato, beautiful tone, marked ability in shading and coloring—these, with her intelligence in phrasing and command of dynamics, make her a player of real interpretive power," says one who has heard the world's best pianists and judges wisely. Mrs. Scheffer and Mr. Venth will be heard again in recital on January 17. L. B. D.

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KNABE PIANO

MUSIC IN BUFFALO.

BUFFALO, N. Y., December 21, 1906.
Assisted by Julian Walker, the Guido Chorus, numbering one hundred voices, gave an exceptionally fine concert Monday evening, at Convention Hall. The chorus has made rapid strides toward perfection under the able leadership of Seth Clark. The parts are well balanced, and the enunciation was distinct and pleasing. In the last chorus, Dr. C. T. Busch sang a solo with fine effect, followed by a quartet, consisting of Carl and H. Stephan and Messrs. Sicard and Barnd. This was encored "When the Corn Is Waning, Annie Dear," was sung very beautifully in response.

Laura D. Minchan, of Buffalo, who is filling a Rochester church position, was the much admired contralto soloist at the recent Dossenbach Orchestra concert, in that city.

Harriet Welsh Spire, another gifted Buffalo singer, who fills the position of solo soprano in the Third Presbyterian Church, in Rochester, sang the soprano numbers last night in the performance of "The Messiah," given at the Lyceum Theater, in that city, under the direction of Heinrich Jacobsen, with the Tuesday Musical Chorus. The other soloists were: Josephine Millham, contralto; Frank B. Spencer, tenor; Marvin Burr, bass. The string orchestra was supplemented by the Dossenbach Orchestra.

Shortly after Christmas, Mr. Jacobsen's new Music Art Club or Choir, will present some beautiful music of Palestina.

Emil R. Kenchau's pupils' piano recital was a delightful affair. The assisting soloists were: Laura D. Minchan, contralto, and George Erdman, bass.

An immense audience enjoyed the superb organ recital given at Convention Hall, last Sunday, by Dr. Percy Starnes, of the Albany Cathedral.

On Monday evening, at Y. M. C. A. Hall, a song cycle, entitled "A Bunch of Shamrocks," was given by Kate Tyrell, soprano; Clara Barnes Holmes, contralto; Joseph Steinman, tenor, and Arthur King Barnes, baritone.

VIRGINIA KEENE.

More Maconda Press Criticisms.

Since November 1 Madame Maconda has filled concert engagements in the South and West, in addition to appearances nearer home. This brilliant American singer is in superb voice this season. The opinions of the critics show that she never sang better. The midwinter bookings are coming in, and the outlook for a long year is promising. Madame Maconda will be the star at the concert of the Fortnightly Club, of Philadelphia, on January 9. Some criticisms from the press of Detroit, Jersey City and Hoboken referred as follows to Madame Maconda's singing at concerts of the Detroit Symphony Orchestra and the Schubert Glee Club of Jersey City:

Interest naturally centered around the soloist, Charlotte Maconda, whose work deserves rank among the mighty in music, but only for its technical qualities, but for its purely natural charm. Possessing a flexibility surpassed by few artists, her voice is not lacking either in breadth or carrying quality. The aria, "Ah! For a Lui," from "La Traviata," proved a worthy vehicle for its singularly sweet tonal effects. A cycle of songs by later composers, including one especially appropriate at this time, by Camille Saint-Saëns, met with hearty appreciation. As an encore she sang the deliciously quaint old English ballad, "The Lass With the Delicate Air."—Detroit News, December 14, 1906.

Charlotte Maconda, who has not been heard in this neighborhood since her success at the Ann Arbor festival last spring, was the

soloist. Her last appearance in Detroit was under the Kalsow auspices and her reception on that occasion insured her coming again. She sang the familiar air from "La Traviata" with new and delightful meaning and was loudly applauded. Later in the evening she sang three numbers, to the piano accompaniment of Lillian Gove, who played sympathetically and well.—Detroit Free Press.

Clear, birdlike, charming in its every note, was the singing of Charlotte Maconda. She was a former friend who had come to sing with the club and win again the hearts of the people. For some years Madame Maconda spent an evening in Jersey City at one of the concerts of this same club, and even before that she was well known here, for she had her home once in Jersey City. She sang last night an aria from Verdi's "Traviata," "Ah! for a Lui." It is a favorite selection with concert singers, for it is full of florid and brilliant ornamentation, in which the heroine of the opera plunges into a whirl of dissipation, and the number sparkles with life and vivacity. It also brings out the full power and glory of a fine voice, and last night that great audience sat and listened and listened, drinking in every note, admiring and admiring as they came clear and pure, taking the greatest delight in it all, and only too happy to hear it again.—Jersey City Journal, December 3, 1906.

Charlotte Maconda was the soprano, and she gave a magnificent performance. Her work had tone and color and life to it, and through it all was the pulsing power of feeling. Long and frequent applause greeted each of her appearances. Her voice has improved vastly since she was heard in Jersey City before.—Hoboken Observer.

The Chaminade Club of Jacksonville.

The Chaminade Club, of Jacksonville, Fla., devoted its meetings, in the months of October and November, to the "Music of Germany." December 10, the club gave an "Italian Day." Russian composers will be considered on January 7, and Scandinavian composers on January 21. The international idea will be continued on February 4, with a program by Polish composers, and on February 18, with a program by Hungarian composers. French and English days will follow on March 4 and 18. April will be devoted to American composers, and then three meetings—April 15, April 29 and May 6, to "Woman's Work in Music." The officers of the club are: President, Eva Stewart Adams; vice-president, Sarah Walker; recording secretary, Elizabeth Slaughter; corresponding secretary and librarian, Virginia Vasey; treasurer, Mrs. Charles Glossop.

Julian Walker's Golden Year.

Julian Walker is enjoying the golden year of his career. Since the middle of November this talented basso has filled engagement after engagement. His date book shows that he will be busy until the end of spring. It is likely, too, that he will be booked for some of the summer festivals. Notices from Detroit and from the city across the Hudson are appended:

Julian Walker, the New York basso, was the soloist and his first hearing in Detroit gives rise to the hope that he may be heard here often. His voice is fresh and young, handled with much discretion, and plastic to express temperament. Its flexibility was notable in the florid aria from "Judas," and he sang the "Two Grenadiers" with fire and enthusiasm. He was recalled after every number and responded by singing to his own accompaniment.—Detroit Free Press.

Julian Walker, heretofore unknown in Detroit, made a most excellent impression on the audience and should be come to Detroit again would be assured of a warm welcome. He has an excellent voice and much temperament and displayed great dramatic ability. After each number he was encored and responded.—Detroit Times.

Julian Walker has a flexible voice, well modulated, splendidly controlled and he sang delightfully. In "The Lord Worketh Wonders" his phrasing was remarkable, and in the "Mother o' Mine" the coloring was beautiful; the soft, caressing tones being in strong contrast to the dramatic climax in the Handel number. * * * In response to numerous recall Mr. Walker gave encores to each of his numbers, playing his own accompaniments.—Detroit Journal.

Julian Walker was the basso and his resonant voice was in per-

fect tune. His work was that of a master of his art ("Messiah")—Hoboken Observer.

Each solo was beautifully given, but especially enjoyed was "Why Do the Nations?" in which Mr. Walker's singing was masterly.—Jersey City Journal.

Successful Male Pupils of Madame Lankow.

Madame Lankow's new method of training and developing the male voice brings more and more conspicuous results. First it was the beautiful baritone voice of Andreas Schneider which commanded attention. Then came her nephew, Eduard Lankow, a real basso profundo, who made such a sensation in Germany and who is engaged for five years at the Royal Opera in Dresden. Mr. von Norden, the tenor, who last year won such golden opinions on the Calvé tour, has now ripened into a finished artist. His latest success was in Boston, where he appeared in conjunction with the great pianist, Madame Samaroff, at the Chickering Sunday chamber concerts. All the Boston papers agreed that Mr. von Norden has an exceptionally beautiful voice, admirably trained, and that his fine temperament and style make an immediate and great hit with the audience.

Esperanza Garrigue a Well Equipped Teacher.

In the notice of Roa Eaton's debut in THE MUSICAL COURIER of last week mention was made of Alice Garrigue Mott's visit to Paris, accompanied by Miss Eaton. It was Esperanza Garrigue, a sister of Mrs. Mott, who took Miss Eaton abroad for her voice trial, on the advice of musical people who had heard her sing. Mrs. Mott, who was ill at the time, had temporarily transferred her pupils to her sister, Madame Garrigue, who originally was also a pupil of Madame Mott. Esperanza Garrigue is a well equipped teacher. She has some fine voices studying for church, concert and opera at her studio, No. 404 Carnegie Hall. Madame Garrigue's pupils and a wide circle of musical friends and acquaintances regard her as a woman of uncommon gifts, who has had exceptional success in training voices.

Pupils of H. W. Greene in Oratorio.

Pupils of H. W. Greene are winning success in oratorio. Last season, Mrs. C. B. Weirich made an excellent impression in the performance of "The Messiah" and "The Creation," with the Oratorio Society of Pennsburg. This year the same singer was re-engaged for "The Messiah," sung by the Pennsburg Society last Wednesday. C. W. Tamme, a young tenor, of Philadelphia, studying with Mr. Greene, made his initial appearance at the same performance. Harold B. Hutchings, another tenor, and vocal master at the University, at Wooster, Ohio, sang in the performance of "The Messiah," given at Wooster, on December 11. Mr. Hutchings has recently returned to Wooster after a period of coaching with Mr. Greene in New York. While in New York, Mr. Hutchings was a regular attendant at the opera.

The Women's Philharmonic Orchestra.

The Women's Philharmonic Society of New York has formed an orchestra made up of members of the club. Olive Mead, leader of the Olive Mead String Quartet, is the conductor of the orchestra. Rehearsals are held every Monday morning at 9:30, at Studio No. 1, at 21 West Forty-second street. The society is desirous of interesting more woman string players in the new undertaking. It is the aim of the society to have a permanent orchestra some day, with women players in every department.

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Jan. 9—Wheeling, W. Va.	Feb. 20—Grand Forks, N. Dak.	March 18—Ogden, Utah.	April 6—Grand Rapids, Mich.
Jan. 10—Springfield, Ohio.	Feb. 21—Fargo, N. Dak.	March 19-20—Salt Lake City.	April 8-9-10—Detroit, Mich.
Jan. 11-12—Indianapolis, Ind.	Feb. 22-23—Butte, Mont.	March 21-22-23—Denver, Col.	April 11-12-13—Toronto, Canada.
Jan. 13 (Week)—St. Louis, Mo.	Feb. 25-26—Spokane, Wash.	March 25—Lincoln, Neb.	April 13-14-15—Buffalo, N. Y.
Jan. 21 (Week)—Chicago, Ill.	Feb. 27—Tacoma, Wash.	March 26—Omaha, Neb.	April 15-16-17—Rochester, N. Y.
Feb. 3-4-5-6—Milwaukee, Wis.	Feb. 28-Mar. 1-2—Seattle, Wash.	March 28-29-30—Kansas City, Mo.	April 17—Syracuse, N. Y.
Feb. 7—LaCrosse, Wis.	March 4—Vancouver, B. C.	March 31—St. Joseph, Mo.	April 19-20—Pittsburg, Pa.
	March 5—Victoria, B. C.		April 22 (Week)—Pittsburg, Pa.



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THE MUSICAL COURIER extends to its legions of readers everywhere the best compliments of the season and wishes them a happy and prosperous New Year.

SAINT-SAËNS is to sail for France tomorrow (Thursday) after a stay in this country of about two months. The distinguished musical visitor was a more than welcome guest in this country, and will probably take with him impressions as pleasant as those which his personality will leave behind him in the minds of American musicians and music lovers. Saint-Saëns was to us the living embodiment of what European musical culture represents in its highest sense, and in many respects this remarkable man of over seventy, composer, pianist, organist, litterateur, philosopher, critic, poet and wit, proved to be a revelation to those who knew him only through those of his musical works which had acquired the more easily won kind of popularity. Saint-Saëns' visit will be of enduring good to the cause of American music, for it will serve as a stimulus here, and should help to raise our artistic standing in Paris, where very hazy notions prevail regarding American musical conditions. No doubt Saint-Saëns, who expressed himself as being genuinely surprised at our splendid orchestras, our two fine operas, our large and numerous musical clubs, our keen critical sense as a nation, and our unceasing desire for the very best in music, will point out those things to his compatriots abroad, and help to return in that way at least a tithe of the good will and enthusiastic admiration with which America honored him during his visit to these shores. We shall watch our Paris exchanges with keen interest.

The permanency of the Hammerstein opera enterprise is already assured, and the impresario is making elaborate plans for next season. He announces that this year he will produce no Wagner except "Lohengrin" in French, but that in 1907-8 he will do the entire "Nibelungen Ring," with the sanction and co-operation of Mme. Cosima Wagner. It is easy to understand why Bayreuth will do everything in its power to aid Hammerstein. To show that his Wagner plans are not mere idle boasts, the Manhattan manager has already secured options on the services of Ernst Krauss, Ellen Gulbranson, Martha Loeffler-Burckhardt and other noted Wagner singers. Hammerstein is showing marvelous aptitude for the operatic game, and the Manhattan is an eminently worthy rival of the Metropolitan. Nothing definite can be said at the present moment concerning the ultimate outcome of the opera fight in this town. Hammerstein must first be given a chance to produce all his novelties and all his singers in their various roles. And after he has acquainted the public with his resources, the question of box office support will become an issue. Whether or not the Manhattan has full houses now is not the question; it will have them later, as every one knows who has made a close study of New York's artistic temper. Hammerstein is by far too old a hand at the managerial game to enter on an enormous scheme of this kind without ample funds to weather easily the periods of installation, organization and development. He knew full well that he could not win in a day, and that the first season of his Manhattan would be one chiefly of demonstration. There are a certain number of subscribers to the Metropolitan who will support the Hammerstein house next year now that it has proved its right to rank artistically with the older institution. Novelty never fails to exercise its potent charm in music as in everything else, and New York is undeniably wearied of some of the singers and operas heard at the Metropolitan. Incidentally, many persons have wondered whether THE MUSICAL COURIER, in devoting so much space to the Manhattan and Metropolitan operas and their "stars," has changed its well known views on the subject of opera and the "star" system. This paper has not altered its opinions in the least, as can be seen on another page, from the Paris letter of its editor-in-chief. THE MUSICAL COURIER is primarily a newspaper, and endeavors to give its readers the news. As opera is overpoweringly in the ascendant here and practically monopolizes the musical interest of the public of this town (and elsewhere), THE MUSICAL COURIER is perfectly bound to report its various phases and manifestations. If we cannot convince the New York public that opera is the curse of true music, then at least we will serve them with impartial accounts of what is being done to prove the truth of our proposition. THE MUSICAL COURIER is essentially an open court, as witness the criticism of "Salomé" in our Berlin letter of this issue. We are not in the remotest respect agreed with the opinion of our Berlin correspondent, but we print it in full nevertheless. Music would be a dull thing indeed if it did not breed discussion and a clash of opinions.

"FLORITA," A NEW OPERA BY MAXIMILIAN LICHTENSTEIN-KOEVESSY.

Maximilian Lichtenstein-Koevessy was born in Nagy Tapolcsany, Hungary. The home of the Magyars, as every student of musical history knows, has given birth to some of the most eminent musicians. Lichtenstein-Koevessy already has achieved distinction as a violinist, and now it seems that he is on the eve of winning honors as an opera composer. Although still a comparatively young man, he enjoys a most enviable reputation, both in Europe and this country.

When a mere lad he evinced an exceptional talent for music and showed a predilection for the violin. These gifts were recognized by his parents, who decided that he should have the best possible instruction. He entered the Budapest Conservatory of Music, and studied the violin under Hubay and other masters for six years. In competitive tests with the best pupils he won several prizes, and his instructors regarded him as one of the most promising graduates of this famous institution. Desirous of rounding his musical education, he entered the Academy of Music, which at the time was presided over by Franz Liszt and was the foremost musical institution in Hungary. The young violinist thus

Music. At this time Thomas was at the head of this institution and Dancla was chief of the violin department. Here the young Hungarian had many opportunities for playing trios and quartets and thereby cultivating chamber music. After leaving Paris he went to Berlin, and studied composition under Emil Breslaur, and took a course of violin lessons under Joachim. This eminent teacher expressed the warmest esteem for his pupil, declaring that he was among the most gifted young men he had ever taught, and prophesied that he would become a very distinguished musician. About this time he turned his attention to composition and wrote some highly meritorious songs and violin pieces.

In 1887, Lichtenstein-Koevessy came to America. Soon after reaching New York he accepted the position of leading violinist with the American Opera Company, and toured with it the greater part of the United States. Returning to New York, which he purposed to make his permanent home, he accepted a few advanced pupils, and then settled down to serious work as a composer. Having been strongly recommended to Bruno Oscar Klein by some of his former teachers, he applied to this distinguished the-



ORDER OF MERIT AND DIPLOMA FROM GUATEMALA GOVERNMENT.

early in his career had deeply impressed several persons of distinction. He was a protégé of Emperor Francis Joseph, who bestowed upon him many favors. A very valuable Amati violin was presented to him by this music loving potentate. It was through the intercession of Count Zichy, the illustrious one armed pianist of Hungary, that Lichtenstein-Koevessy was received as a pupil in the Academy. In this finishing school he pursued with industry and success a complete course in theory. Under the great Koehler, he studied harmony, composition, counterpoint, thorough bass and form, and while pursuing these studies gave unmistakable evidences of the possession of an exceptional creative faculty. Even while a young man, he produced a number of small works which received the unqualified praise of his preceptor. While studying these branches of music, he continued to study the violin, and also took up the piano. Incidentally he devoted a good deal of attention to choral work and orchestration. Ere he quitted this institution he was a well rounded, symmetrically developed musician. With a view of still further development, he visited Paris, and, after consultation with Dancla and Ambroise Thomas, entered the famous Conservatoire of

orist for a long course of instruction in composition and cognate branches. With him he remained three years, and pursued with great diligence a thorough course of study. With regard to Mr. Klein, he speaks in words of the highest praise. He declares that he has never encountered in Europe or this country so able a musician as he.

"While it is true," he remarked, "that I have studied with some of the most distinguished theorists in Europe and that I learned much from them, yet I can say without hesitation that I owe more to Mr. Klein than to all of the others combined. In my estimation, Mr. Klein is a superlative musician. He is profound and possesses the rare faculty of being able to impart his knowledge to his pupils. As a composer, I hold him in the highest esteem. I know of none who possesses a larger measure of creative talent. He is a composer who never falls below a high standard. No work of mediocrity has ever emanated from him. It would be hard for me to adequately acknowledge the benefits I have derived from him. Whatever I am and hope to be as a composer, I owe to this great musician and perfect gentleman."

Among the compositions which Lichtenstein-Koevessy wrote

a few years ago, and which have been taken up by prominent singers, are "Lord, Believe Me," a hymn for chorus and organ; "I Know Not Why," a song arranged for different voices; "Ashes of Roses," a song written for contralto and dedicated to Madame Schumann-Heink, who has sung it with great success. Another composition that immediately brought the composer fame is "Siempre Vita," a processional march, which is dedicated to Don Carlos Periera. In recognition of the composer's courtesy and the merit of the composition the Guatemala Government conferred upon Lichtenstein-Koevessy an order of merit and a diploma. It should be mentioned that while Lichtenstein-Koevessy was in Paris he gained the friendship of the Hon. Levi P. Morton, who was Minister to France at the time. Mr. Morton interested himself in his behalf, and was instrumental in advancing his fortunes and widening his reputation as a violinist and composer.

Lichtenstein-Koevessy has just completed his greatest work, one which he hopes will establish his reputation as a composer of opera. It long had been his ambition to write an opera, but the more he studied the matter the more formidable appeared the difficulties in the way. He had especially equipped himself for this kind of work, but had made no serious effort in this direction. It was about three years ago that he began planning the work which he has now completed. The first difficulty to present itself—the same one that nearly every composer encounters—was to find a suitable book. Where could he procure one? Who was capable of co-operating with him in this work? What was the best story to use as a vehicle for his musical ideas? For some time he studied in vain to find a collaborator. Finally he had the good fortune to meet Harry R. Evans, of Washington City. This gentleman long has enjoyed a high reputation as a man of letters. For many years he was a prominent journalist in New York, and wrote several highly meritorious works. His ambition long had been to produce a great libretto, which a distinguished composer could use for an opera. The result of several months' hard work on the part of Mr. Evans was a libretto which, viewed from all points, is admirable. He placed this in the hands of the composer, who, after examining it, declared that it was exactly what he wanted.

The opera, which, notwithstanding the fact that it is replete with refined comedy, is too noble a work to be called a comic opera, and yet is not quite serious enough or large enough to be placed in the category of grand opera. The name bestowed upon this new work is "Florita." It has the conventional three acts. It illustrates an episode of Napoleon's invasion of France.

This is the cast:

Florita, a gypsy dancer, and member of a band of guerrillas. Soprano.
 Pedro, a guerrilla chieftain, known as "The Joker." Bass.
 Lieutenant LeVasseur, a French officer. Tenor.
 Cognac, an elderly drummer boy. Comic.
 Colonel Daumier, a French officer. Baritone.
 General Dubosque, Commander of the French Division Stationed in La Mancha.
 Brother Ambrose
 Brother Felipe } of the Franciscan Monastery.
 Brother Francisco
 Captain d'Auvergne, a French officer.
 Pancho, a barber.
 Mosquita, a guerrilla maid-of-all-work. Alto.
 Allabazita, a peasant girl.
 Chorus of French officers, grenadiers, drummer boys, Spanish peasants, guerrillas, etc., etc.
 Time—1810. Place—Spain.

Few opera composers have been so fortunate as to secure the co-operation of such a librettist as Mr. Evans. The book is both strong and original, and is singularly free from the shallow and tawdry type of writing, which characterizes many of the librettos of the present day. Considered from a literary point of view, this book is deserving of unqualified praise. In reading the lines, even when they are divorced from their musical illumination, one is impressed

with their rhythmic beauty. While the plot has to do with a past century, and while the happenings illustrate a former period, yet is the spirit of the work very modern. The text is instinct with vitality and bristles with epigrams. The bright sayings, which scintillate through the work, are never commonplace or reminiscent. It is fortunate, therefore, for the composer that so good a libretto fell into his hands; otherwise, it would be impossible for him to create such an opera.

The first scene is laid in La Mancha, Spain, in the plaza of the town of Toboso. An old house, which has been converted into headquarters by Colonel Daumier and his staff, is the theater which introduces the members of the cast. In front of the house is a table upon which several maps are displayed. On the rising of the curtain, a bevy of Spanish maidens, attired in picturesque garbs, and posing in striking attitudes, present themselves and sing this chorus:

We are Spanish maidens pretty
 From the country and the city,
 And we've come to see the soldiers on parade.
 With our fans we're always flirting
 In a manner most diverting.
 We are not by any means considered staid.
 Flutter, flutter, little fan,
 Ever since the world began,
 Cupid's signal, thou,
 From Old Adam down to now.

Thus does the opera start out in a most animated way. The attention of the audience is caught at once, and the melodious chorus stirs and delights, and an atmosphere of joyousness is at once established. Among the conspicuous merits of "Florita" are the choruses, the music of which is of a much higher order of merit than most writers of light opera produce.

The composer has considered the respective claims of the different singers in the cast. He has given the principals plenty of work to do. The solos which fall to the lot of the tenor, the soprano, the contralto and the basso enable these singers to disclose their best lyric and histrionic powers. Lichtenstein-Koevessy, in all of these songs, shows that he thoroughly understands the limitations and possibilities of the different kinds of voices. There are so many effective solos, duets and trios distributed throughout "Florita" that there are few moments throughout the three acts that one or another of the soloists is not before the footlights.

Some exceedingly fine solos are allotted to Florita, who must be a prima donna of talent in order to sing them effectively. In one of the scenes Florita, disguised as a guerrilla, impersonates a bandit and sings. This really is one of the most tuneful songs of the opera, and so quickly impresses itself upon the ear that it clings to the memory.

In examining "Florita" it is difficult to determine which is the strongest of the three acts. The merit of this work is well distributed. It begins brilliantly and ends brilliantly. Lichtenstein-Koevessy has disclosed a high order of creative talent in this, his first opera. He has avoided the many pitfalls into which the composer not infrequently falls, and has succeeded in eliminating from his work all that is banal, grawsome or meretricious. The score has been submitted to several well qualified critics, who, after examining it thoroughly, concur in the opinion that "Florita," in all the essentials of light opera, is a work of uncommon merit, and that, if adequately produced, would gain an immediate success. So favorably impressed are these musicians that they insist upon the production of this new opera, and are now interesting themselves in its behalf. The writer does not deem it a hazardous prophecy to predict that "Florita" will prove one of the notable light operas of the present decade.

"Florita" presents an extraordinary opportunity for some ambitious, well equipped prima donna, who can assume the title role in this tuneful and fascinating opera.

BONCI AND HAMMERSTEIN.

In a double leaded editorial the New York Evening Journal said the following last week about the Manhattan Opera and its golden voiced tenor, Alessandro Bonci. The opinion of the Evening Journal will be shared in by every local music lover who has the best interests of artistic opera at heart:

We wish to advise the readers of the Evening Journal to show appreciation of Oscar Hammerstein's public spirited enterprise, and also to develop the best that is within themselves, by attending the Manhattan Opera House as often as they can.

Unfortunately, the prices are necessarily high. Employing good artists means great expense. Those that need music most, those whose lives are dulceat, cannot afford the natural, beautiful stimulant of good music at the present prices.

Nevertheless, Mr. Hammerstein, in establishing his new Manhattan Opera House, has rendered a great service to the public. It is pleasing to know that great appreciation attends his performances, to know that his success, financial as well as artistic, appears to be certain.

Nothing develops the mind as does good music. It stimulates high thought. It is the only stimulant that has no reaction.

The finest male voice in the world today, perhaps, is that of Bonci. Music thus far is the most highly developed expression of human genius, and the voice of Bonci interprets marvelously the greatest work that the human intellect has produced.

A man makes a mistake who fails to develop within himself the love of good music if it be lacking, or who fails to encourage that love if he is so fortunate as to possess it.

We hope that Mr. Hammerstein or Mr. Conried or some other of the able managers to whom this city owes a great deal, will sooner or later find it possible to give the best of music to the poorer people at prices they can afford.

Meanwhile, we trust that there will be full recognition of the service that Mr. Hammerstein has rendered in increasing the music supply, and in doubling the probable number of first class artists that will come to this country. To import an artist of great talent and enable him, under fitting conditions, to interpret the beautiful work of genius, is to render to the public a service that it cannot possibly adequately repay.

ROSENTHAL had an overwhelming success at the Friday and Saturday concerts of the Philadelphia Orchestra last week. He played the Chopin E minor concerto, and some half dozen measures before the finish the applause began, and later assumed such tremendous volume that Conductor Fritz Scheel was perforce bound to break the orchestra's rigid rule concerning encores, and allowed Rosenthal to add an extra number to the program. The great pianist's final appearance in this city previous to his Pacific Coast trip will be made next Sunday evening at the Metropolitan, when he will play the Schytte concerto.

THERE are some persons who scoff at the "musical atmosphere" of Europe, and declare it to be a nebulous mist, full of will-o'-the-wispy misleadings for the young talent of America. Maybe. Somewhere, however, we read that when Safonoff was director of the Moscow Conservatory, four of the students there were Scriabine, Rachmaninoff, Petschnikoff and Lhévinne. Moscow is in the heart of darkest Russia, where every second person is a Tartar, and laws are written in blood and destroyed with bombs. Poland, a mere dot on the map, has produced Chopin, Wieniawski, Moszkowski, Paderewski, Sembrich, De Reszké, Lipinski. England and America are the most liberally governed countries in the world, but they produce no great musicians. Why is it that freedom and music do not seem to go together? The sweetest songsters among the birds are those in captivity. Even the nightingale shuns the light. The real melody of America is the clink of gold, and our great artists are Rockefeller, Morgan, Carnegie, Rogers, Hill, Swift, Armour, Gould, Harriman and Ryan. They are dominant in the symphony of American life, even if they are not tonic.

ON WELL KNOWN PERSONS AND THINGS.

PARTS, December 11, 1906.

At this time there are, among many European musical people, many thoughts turned upon the New York Opera season, first, because of the appearance of some widely heralded newcomers (or newgoers, as they might be called from here), and next because of the inauguration of an additional New York Grand Opera season. Many New York prophets declare that Hammerstein's venture cannot succeed unless he draws the element of fashion to his Opera House. THE MUSICAL COURIER is not predicting anything in relation to Hammerstein's future, for it believes that that eminent Bohemian can take care of his past, his future and his present about as well as the average prophet or profit monger can, but it does appear futile to build an opera house, install grand opera from its European sources, invest about a million dollars, considering odds and ends, and then, in a community of nearly five million beings, with nearby accessories of ten million more, place one's dependence for a few thousand persons per opera night on a few fashionable families. To admit the possibility of such a contingency in opera nowadays, when people are supposed to have imbibed its real significance after years of education at that artistic font known as the Metropolitan Real Estate and Opera Syndicate—to admit that possibility would be equivalent to saying that, after all, the people, the real people, do not care for opera, will not invest sufficiently in it to pay for its maintenance, and that it can flourish only under the ægis of fashion in New York and London, and under subvention and subsidy on the Continent.

Maybe Hammerstein, with his Paris artist hat and his jocund and salubrious atmosphere, his systematic lack of system, and his plunging propensities, is the man who has decided upon securing immortality by proving that Grand Opera on the old and Wagnerian basis cannot be made a financial success on its own merits. That it must fail unless fashion makes it an incidental or supernumerary function or governments and cities tax the people to keep it alive. Certainly if Hammerstein depends upon fashion to keep his Grand Opera alive he must be prepared to drop that proposition, and if he does and he succeeds in making it a success which will justify its continuation season upon season, without the elements of New York society, he will prove that one country at least is a grand opera country, for we have Savage already proving it with English Grand Opera. Maybe the silent and taciturn Hammerstein, who never speaks of his plans without telling everybody, is the man through whom this will be evidenced. What, after all, are three or four Grand Opera ventures in New York, with its millions of dollars in the hands of hundreds of thousands of unknown people?

The press and public constantly mouth about Rockefeller, Rogers, Gould, Morgan, Ryan, Belmonts, Astors, Vanderbilts, Rhinelanders, Goelets, Payne-Whitneys and Silent Smiths. All the billions of these families put into one aggregate amount to a very small percentage of the accumulated wealth of a hundred thousand of the five million New Yorkers. Hammerstein is looking toward these hundred thousand, and if they do not patronize him, why, that will prove that New York, like Europe, cannot sustain that decrepit, old, stale form of popular amusement known as Grand Opera, the most ridiculous, absurd, stupid and illogical proposition that has ever invaded the legitimate domain of drama and art;

that it can only live, like a pensioner, on the kindness of the state charity or through the momentary appetites of a limited section of the fashionable elements of two great cities where it is used, not for the sake of art or music, but as a function of fashion. If Hammerstein does close his doors to Grand Opera it means that as Opera or music the issue is a dead one. As fashion it may continue—it may, I say, for at any moment it is possible that it may be replaced by another form of fashionable entertainment.

Viewed From Here.

To illustrate how people here become impressed with New York operatic conditions permit me to reproduce an article which appeared in the Paris-New York Herald:

GLOOM AT THE METROPOLITAN.

(By Commercial Cable to the Herald.)

NEW YORK, Monday.—M. Soubeyran, the French tenor of whom much has been prophesied, has made a complete failure on his local debut at the Metropolitan in the role of Romeo in "Romeo et Juliette," and M. Stracciari, a baritone on whom Mr. Conried greatly counted, made a decidedly poor impression as Germont in "La Traviata" at a matinee performance. This, following on Geraldine Farrar's failure last week to make the expected sensation on her local debut at Juliette, and M. Rousselière's cool reception in the same opera, and Signor Caruso's being met with some frigidity in "La Traviata" on his second appearance, in broad contrast to his triumph on Wednesday last, has cast something of a temporary gloom over the Metropolitan.

Since then it appears that Miss Farrar in the "Damnation of Faust" has partly redeemed herself, and every one should be pleased to know this, particularly as she was greatly damaged in her prospects through the nonsensical boozing she had in the daily papers. Those methods always react upon the subjects. No artist can afford to appear before a new audience and expect a fair and neutral decision, when, in advance of the appearance, he or she is announced as a marvel and as an amazing success elsewhere. The very pitch of expectancy that is manufactured or prepared for the reception of such a public performer constitutes an injustice, and hence the damaging results. Those who had heard Miss Farrar here in Europe felt that too much would be expected of her, and the way was made for her to fail in New York by those whose injudicious control of the matter is now in evidence. Too bad, but American girls especially should have it pounded into their minds that they can never make a New York opera or concert debut without a great handicap to start with, and that is that three or four of the New York music critics on the daily papers are in the employ of the old, foreign prima donnas, and that they—these American debutantes—will never get justice in the public prints until the owners and the editors of the New York daily papers put an end to this system, enacting as it does a national disgrace.

Miss Farrar may not have reached the expected—probably she did not—but there was no show for her anyway with the daily paper critic combination against them, and under subsidy, as it were, to a lot of elderly foreign ladies, who still continue to sing in America or look to America for a large income. It might be of interest to the musical public to have this paper publish a list of slaughtered American singers, as it could be made to appear during the past five years.

Many American girls studying singing here have concluded, because of this New York condition, not to look forward to any debut or career in America at all, but to restrict their future artistic usefulness entirely to Europe; many teachers are recommending this course, and rightly so, for how does the teacher of Miss Farrar stand today in view of what has happened to Miss Farrar in New York? He or she cannot very well expect American pupils, and without American pupils—what then?

Calv and Waterloo.

Again will I quote the Paris-New York Herald with a news item coming from Royal Dresden and referring to a singer New York knows well:

Emma Calv, the operatic singer, is known for her vivacity and independence. She says what she means and cares not for the consequences. These characteristics have led to an action at law which, says the Figaro, is at present under consideration by the Third Chamber of the Civil Tribunal of the Department of the Seine.

Although heard in Paris, the case refers to an incident which occurred at the Dresden Opera House some time ago. The opera given was "Carmen." Not only was all Dresden there, but the King of Saxony honored the performance with his presence. The curtain rose on the last act, and the audience, enthusiastic and satisfied, was preparing for an outburst of applause after the dagger stab which ends the opera.

Don José appeared. He attempted to stop Carmen (Madame Calv, of course). She avoided his grasp, and then began a dialogue not included in the libretto. Carmen and Don José were apparently wrangling. The gipsy took the tenor to task. She used epithets which were distinctly heard by spectators in the orchestra seats. The quarrel continued until, "horresco referens," Carmen uttered thrice a word with a history, a word which Cambronne himself spoke but once on the field of Waterloo.

At the third repetition the walls of the opera house did not crumble, but the King left his box and his example was followed by nearly all the spectators.

The next day Madame Calv's impresario was informed that, Madame Calv having grievously insulted one of the leading artists of the Royal Opera, Count Seebach, Director General, "could not allow the lady again to set foot in the building."

It has been stated in court that the incident was caused by a desire on the part of Madame Calv to make a change in the final scene of the opera in order that she might die facing the audience. She requested Don José to assist her in this, and the request furnished certain difficulties at the rehearsals. In the actual performance Don José refused point blank; hence the incident. As a result Madame Calv and her impresario failed to agree, and the singer now alleges breach of contract. Judgment has been deferred.

Readers of Victor Hugo will remember the effective expression—effective in French—used by Cambronne when he realized the wreckage of Waterloo. Madame Calv wanted to avert a Waterloo and merely used the same expression in a talismanic sense, to ward off the danger of a failure, and as such the expression was justifiable—in French. In Esperanto it might be considered out of place.

No one knows the present abode of Calv. When last seen she was embarking on a yacht at Barcelona, Spain, to visit the Levant. She is said to be engaged to a blind man, rich and an American, but this may be metaphoric, because they say love is blind anyway. The name of the gentleman remaining a secret, it naturally must be known to many, because a secret is something everybody knows. As, however, the

matter is peculiarly private in its nature, it is no one's affair.

Diplomacy and Music.

Two instances have recently come to my knowledge which go far to prove that some musicians are sufficiently gifted with the talents of a Kaunitz, Cavour and Bismarck to justify their entrance at once in the diplomatic field in high stations of state—in fact, elevated stations. Let us pillulate.

It seems that Musician E, meeting Musician F, who is a regular advertiser in this paper, asked him something regarding his advertising experiences and results, and the latter, while highly commending the paper, inadvertently, as it were, recommended one of the minor music papers. Musician E at once suspected—what? That Musician F did not propose that a rival musician should secure benefits similar to those he receives through the medium of this paper. This all proves Musician F to be a Cavour, but it also proves Musician E to be a Bismarck in discovering Musician Cavour's motives in recommending a minor musical paper.

This is, however, not an isolated case. Similar instances have come under our observation, and they show how it is that the small music papers manage to exist, and that there is a bona fide reason for the existence of small music papers. They would, in fact, not be small at all unless, through the large standard of measurement exacted by the prominence of this paper, its very extent and importance giving them the opportunity to exist as small papers. While they are under obligations to this paper for their existence (for surely small music papers could never exist unless a large one could demonstrate the usefulness of such journals), we are also under obligations to them in their capacity for establishing the contrast. Everything is relative; there is no absolute as far as human comprehension goes. The absolute is as incomprehensible to us as the Infinite or the Eternal. The relative, however, is the basis of our human comparisons. We are therefore under obligations to the small music papers for the possibility they create that enables the world to see the difference between them and a great paper.

Musician F, who recommended a small music paper without circulation (for small journalistic institutions never can have any circulation) to Musician E, really was actuated by the desire to prove to Musician E how wise he (F) was in advertising extensively in this paper. There was no better way to do this than to recommend a small paper to Musician E. But Musician E, also being a born diplomat, took his rival's opinion for what it is worth and followed him by doing what he is doing, and thus, for the present, the incident is closed and the conference dissolved.

The other incident is also worthy of space in this overcrowded paper. Why do no great soprano voices issue from the vocal studios of great soprano teachers and no great tenors from the studios of great tenor singer teachers? Why do not the girls who study soprano with so called great soprano singer teachers, teachers who were formerly well known soprano opera singers, think of this? And why do not the men who are tenors and who study with tenors who were formerly renowned on the operatic stage think of this also? If they exercised their diplomatic faculties they would soon discover why progress, with such influences as are rationally possible under such an environment, is impossible. Give it a little thought—just a little. Sum up in your mind the singing teachers in Europe, those who have sung with success on the Metropolitan stage in New York, and then sum up their pupils—particularly those from America—and then observe what has become of those American pupils, where they are at present singing—or not singing—and what their occupations are, or what has become of them. If diplomacy plays no role in this matter it follows that incompetency is the cause; but can that be admitted?

Is there any one singing with success, with some

assured income, on stage or platform in America—any American woman or man—who is an outgrowth of one or any of these studios in Europe, studios of teachers who were at one time famous as operatic singers? If not, why not? This question might be of some interest to some people who are spending time and money in diplomacy, as it appears, instead of music and singing, as they expect.

BLUMENBERG.

A MATTER OF RECORDS.

The following letter, containing some information of great interest to opera statisticians, was received by THE MUSICAL COURIER. Mr. Savage's achievement with "Madam Butterfly" at the Garden Theater stands unequaled in spite of the figures given in the subjoined letter. Musicians will easily be able to make their own mental comparisons between "La Cenerentola," given in 1880 at San Francisco, and "Madam Butterfly," produced in the Savage style at New York in 1906:

OAKLAND, Cal., December 13, 1906.

To The Musical Courier:

The statement made in your issue of December 5 that the run of Puccini's "Madam Butterfly" at the Garden Theater, New York, would break all records for consecutive performances of any serious opera in this country is not strictly correct. Commencing December 23, 1880, Rossini's "La Cenerentola" achieved a run of sixty-three consecutive nights at the Tivoli Opera House, San Francisco. I am aware of the fact that "Cinderella" is not technically opera seria, but it is what is generally classed as "grand opera" in this country, as are "Martha" and "The Bohemian Girl." My authority for the length of the run is a little book, issued as a souvenir by the Tivoli Opera House on its tenth anniversary, containing a complete record of all performances from July 3, 1879, to July 3, 1889. Your statement as to the second longest run is also incorrect. The Del Conte troupe may have given "La Bohème" twenty-eight times in 1898, although I think the number of performances was less, but at all events, they were certainly not consecutive. In the Tivoli souvenir referred to above, I find some noteworthy records of operatic runs, which, I believe, surpass any achieved elsewhere. In 1881 Balf's "Satanella" ran sixty-three nights—the same as "La Cenerentola"—commencing July 18; his "Bohemian Girl" thirty-seven nights, his "Rose of Castile" twenty-three nights; "Martha" ran twenty-three nights, Wallace's "Lurline" thirty-seven nights, and Auber's "Diamants de la Couronne" and "Le Cheval de Bronze" fourteen and twenty-one nights, respectively. In 1882, "Faust" ran thirty-seven consecutive nights and "Il Trovatore" thirty-two. Other runs the same year were: "Un Ballo in Maschera," twenty-one nights; "Der Freischütz," twenty-eight times; "Ernani," twenty-five; "La Sonnambula," twenty-one; "Oberon," twenty-eight. In 1883, "La Traviata" ran twenty-one nights. Fourteen nights each for such operas as "The Magic Flute" and "Robert le Diable" are rather unusual, but I think I have cited a sufficient number to prove that the old Tivoli in San Francisco held the record for operatic runs. The above records may be depended upon as absolutely correct, and the belief that they might prove of interest is my only excuse for troubling you.

Very respectfully, W. H. GARNETT.

OWING to the holiday this week—Christmas Day—THE MUSICAL COURIER will be published twenty-four hours later than usual.

WILLIAM KNABE, of William Knabe & Co., announces the removal of his residence from Baltimore to New York. After January 1 Mr. Knabe can be found in elegantly appointed offices on the eighth floor of the Knabe Building, in Fifth avenue. For years Mr. Knabe has been directing the affairs of the wholesale department of the house from the Baltimore offices, and from the same offices have also been directed the musical affairs of the company under the control of William Knabe. It will bring Mr. Knabe into closer contact with musical affairs to make his headquarters in New York, hence the change.

EDITORIAL OVERTONES.

Hammerstein used to be in the tobacco business, but that is not the only reason his Opera draws well.

"Madam Butterfly" is referred to as the "latest opera." Verdi wrote a later one. At the Manhattan last week the performance of "Aida" was not over until 12:10 a. m.

Arthur Hartmann has made a violin arrangement (with piano accompaniment) of MacDowell's piano morceau "To a Wild Rose." Mrs. MacDowell has sanctioned the transcription and it is to be published at once by Schmidt, of Boston.

The Cincinnati Symphony program calls Rosenthal the "devil incarnate of the piano." He certainly does raise—but, no, profanity shall not soil these columns.

This was visiting week among the artists. In the audience at the "Madam Butterfly" matinee last week were Farrar, Caruso, Dalmores and Altcheksky. At the "Aida" performance in the Manhattan boxes were occupied by Homer, Bonci, Pinkert and Renaud. Saint-Saëns was at the Metropolitan concert Sunday evening to hear Rosenthal play, and went behind the scenes to congratulate him after his playing of the Strauss-Rosenthal fantasia. Caruso, from a stage box, watched and heard Dalmores as Don José in the Saturday "Carmen" matinee at the Manhattan.

"See the Conquering Melba Comes" is the song at the Manhattan these days.

A correspondent writes: "Your department named 'Variations' last week referred to the 'respectable' Wagner heroines, but no mention was made of Kundry. Is she 'respectable,' too?" She is thoroughly respectable, so far as any audience is able to judge at a "Parsifal" performance. Something is said, of course, about her being a compound of Herodias and the Magdalene and having sinned some centuries before, but the only opportunity for misbehaving in "Parsifal" she leaves unused in Act II, and later repents bitterly for something she did not do. There can be nothing more respectable than that.

Marguerite Melville in Berlin.

(By Cable.)

BERLIN, December 22, 1906.

To The Musical Courier:

Marguerite Melville rare combination of pianist and musician. Concert last night notable success.

ABELL.

"LOVE me, hate my rival," is the prima donna's motto.

MARIE HALL, the English violinist, will play in Canada and the United States in March, en route to Australia, where she has been engaged for a long tour.

PUCINI will sail for New York on January 9 in order to be present at the Metropolitan productions of his "Manon Lescaut" and "Madam Butterfly" and the Manhattan production of "Bohème," with Melba.

THE Star of Bethlehem has nothing to do with opera, of course. The only opera known in those days was "Parsifal" in the original version, without the additions of later folk historians and poet-composers. The critics of the period were usually crucified.

PHILADELPHIA.

PHILADELPHIA, Pa., December 22, 1906.

The program for the tenth public rehearsal and symphony concert of the Philadelphia Orchestra was noteworthy in that it presented solely compositions of romantic and modern composers. The only touch of classicism was in the intermezzo "Goldoniiani," for strings, by Bossi, modeled after the old suite and containing a prelude, two very attractive minuets, a capriccioso and a serenata—a solo for the viol d'amour exquisitely played by Thaddeus Rich. The Brahms symphony in F major, overflowing with graceful melody, received adequate expression from the orchestra, the woodwind proving particularly effective. As a closing number "The Flying Dutchman" overture, with its sharply contrasted motives, gave the final needed touch of bigness and breadth.

Ruskin says somewhere, to quote from memory: "In the presence of a great art work we feel not what effort is here, but what power." One cannot fail to be impressed by the truth of this in listening to the pianist Rosenthal. With what absolute ease he plays—a Chopin concerto in E minor. Surely Chopin himself, could he have heard Rosenthal, must have felt that his wishes regarding tempo had at last been met, for in no case did Rosenthal allow his left accompanying hand a rubato to accommodate the Chopinesque tracery with which the right hand part abounds. And the beauty and polish of that delicate lacework was matched only by the thunder of the interlacing octaves with which he brought the concerto to a glorious finish.

To praise the technical side of Rosenthal's art is so natural one is in danger of giving the impression of its supremacy over the interpretative. That this is by no means the case needed no further demonstration than his sympathetic rendering of Chopin.

The program for the following week will be as follows:

Overture, Oberon Von Weber
Symphony, No. 4, in B flat Beethoven
Concerto for Violin and Orchestra, in A major Mozart
Ballet Music from King Henry VIII Saint-Saëns

The Russian violinist, Alexander Petschnikoff, is to be the soloist.

At Rosenthal's recital at the Academy of Music on Saturday afternoon, December 29, the following program is announced:

Sonata, op. 109 Beethoven
Sonata, op. 58 Chopin
Berceuse, two Studies, Scherzo, B flat minor Chopin
Chopin Valse, arranged in thirds Rosenthal
Nocturne Henselt
Moment Musique Schumann
Papillons Rosenthal
Humoresque, Fugato on J. Strauss Themes Rosenthal

For more than 150 years Handel's "Messiah" has been regarded as the Christmas oratorio, and every season with

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nessed its revival by the various churches and choral societies. A very creditable performance was that given in the First Methodist Episcopal Church of Germantown on December 18 by the vested choir, under the direction of H. R. O'Daniel. The solo parts were most excellently sung by Florence Hinkle, May Walters, William H. Pagdin and Henri G. Scott.

Helene Maigille gave her second invitation musicale at the Haseltine Galleries on December 17.

The first production here of Giordano's operatic setting of Sardou's "Fedora" is to be given at the fourth appearance of the Metropolitan Opera Company, on Thursday evening, December 27, with Cavalieri and Caruso as principal attraction.

Corinne Rider-Kelsey, soprano; Josephine Jacoby, contralto; William H. Pagdin, tenor, and Henri G. Scott, bass, will be the soloists at the tenth annual Christmas performance of "The Messiah," on Friday evening, December 28, by the Choral Society of Philadelphia, Henry Gordon Thunder, conductor. The orchestral accompaniment will be sustained by the Philadelphia Orchestra.

The annual Christmas concert by the Drexel Chorus, at which Spohr's "Last Judgment" will be rendered, will occur on December 28, in the Auditorium.

Gounod's beautiful "Mass of the Sacred Heart of Jesus" will be given at St. Clement's Church on Christmas Day, at 11 o'clock.

At the Manuscript Society concert on Wednesday evening, December 19, Perley Dunn Aldrich sang three songs by E. L. Justis and the big ballad, "La Belle Dame sans Merci" (Keats), by F. S. Converse, of Boston. For the latter part of the ballad Mr. Aldrich used a MSS. version sent by Mr. Converse and which had been used by Mr. Bispham with the Boston Symphony Orchestra.

The pupils of the Leefson-Hille Conservatory of Music gave a recital at the Fortnightly Club Rooms, on Friday evening, December 21. A long list of pupils appeared, including Otto van Gelder, the talented son of Martinus van Gelder.

Jessie Fulweiler, pianist, aroused much enthusiasm in her recent appearance in two recitals at Buffalo, N. Y.

LILIAN B. FITZ-MAURICE.

Lhévinne in New York and Elsewhere.

Josef Lhévinne has returned to New York for a busy holiday week after a triumphal tour in the Middle West. While he was hurrying Eastward from Chicago on the Twentieth Century Limited, Oscar Hammerstein secured by telegraph his consent to appear at last Sunday night's concert at the Manhattan Opera House. The sensation his playing created there is already a matter of musical history.

Tonight Lhévinne plays before the Harmony Club, of Baltimore, and next Saturday night and Sunday afternoon he will be the soloist at the New York Symphony Orchestra concerts when he plays for the first time in this country the great Tschaikowsky piano concerto. It is sure to be a memorable performance of this great work.

While in the West Lhévinne appeared as soloist at the Beethoven anniversary concerts of the Thomas Orchestra. His playing of the "Emperor" concerto was pronounced the great sensation of the Chicago musical season so far. During his tour across central Illinois Lhévinne met with most enthusiastic reception. One hundred and fifty students of the School of Music of the University of Illinois made the thirty mile trip from Urbana to Danville to attend his concert and were so enthusiastic over his playing that Frank S. Lawrence insisted that he give a recital at the university during the spring. In every city the pianist visited his tremendous success resulted in pressing invitations to his managers to bring him back again during the season.

A Music Hall for Harvard.

The trustees of Harvard University have sent out plans of a building for the Department of Music and the musical societies of the university. The plans include a hall capable of seating 500 for chamber concerts, lectures, college societies, organ recitals and organ practice; a smaller hall to seat 250 for rehearsals, lectures, etc., and several smaller rooms for class work, and for the use of the Pierian, the Glee Club, Banjo and Mandolin Club, and the Musical Club.

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ANTHONY

BOSTON.

HOTEL NOTTINGHAM,
BOSTON, Mass., December 22, 1906.

Christmas in New England has an esoteric significance in its musical festivities at this time. Boston's infinity of desire, the proof of its kinship with art, shows a higher reach from year to year, and some day will culminate in its being a typical musical center of art in its various branches, even if not now. All things being relative, then Boston's constant idealization of standards must place it somewhere—even if that somewhere be a mediocre point according to European view. The Handel and Haydn Society's performance is no longer an actual yearly concert, but a great rite given by a great organization, which now holds the warmest of places in New England hearts. The production of "The Messiah" from year to year has now become a grand religious festival which marches Boston away up in front of other American cities. The "Christmas music" in all of the churches has become more and more elaborate, each year the choirs being augmented by prominent vocal and instrumental soloists. Notable works by old masters and compositions by modern writers are prepared by choirmasters and elaborated programs of beautiful music are to be heard at whatever church one attends. At the historic King's Chapel, where B. J. Lang is organist, there was prepared an organ prelude to the oratorio of "Noël," Saint-Saëns; "Christmas Chant" in A major, Hodges; anthem, four numbers from "Noël"; "Te Deum" in D major, Lang; "Jubilate" in F major, Purcell; hymn, "Calm on the Listening Ear," Gould.

At Trinity Church, better known as Phillips Brooks' Church, a program to be given on Christmas Day included "Kyrie Eleison," by Wallace Goodrich; Horatio Parker's "Before the Heavens Were Spread Abroad"; "Hallelujah Chorus," from "The Messiah," by a vested choir of thirty voices. The program given at the Old South Church included Guilmant's "Pastorale"; Christmas cantata, "Shepherd's Vision," Horatio Parker, and offertory solo, "Dawn of Hope," Coombs. The Arlington Street Church programs for morning and 4 o'clock vespers included anthems with accompaniments of strings and organ, and pieces for strings and organ by Schumann, Fauré and Beethoven.

The many churches seek from year to year to have the music of the highest standard of excellence, and thus the world's festival day has a religious aspect growing yearly, the stronger in and about New England.

MacDowell Fund Musicales.

On Thursday, January 24, and Thursday, February 7, two musicales will be given in the homes of Mrs. J. B. Millet, of 77 Mt. Vernon street, and Mrs. Nathan Mathews, Jr., 456 Beacon street. These affairs are by subscription, and in aid of the MacDowell Fund.

Wallace Goodrich's Plans for New Orchestra.

The immediate plan of the new orchestra, as announced by Wallace Goodrich, who is its promoter as well as director and conductor, is such as to insure the warmest interest of our musical public. The first performance will be given in Jordan Hall on Thursday evening, January 10, and the other two following on January 31 and February 28. The musicians, as before stated in these columns, number fifty-five, and are among the best.

A complete program for the first concert has not yet been announced, but it will include compositions of both the classic and modern schools. Of the latter there will be selections from Chadwick's "Adonais," F. S. Converse's "Jeanne d'Arc," Horatio Parker's "Cahal Mor of the Wine-Red Hand," Pitt's "Sinfonietta," W. H. Bell's suite, "Epithalamium"; Debussy's nocturne and Vincent d'Indy's "Jour d'Ete Sur la Montagne."

Ralph Flanders, the manager of this organization, announces an unusually successful sale of season tickets,

which insures the absolute success of these concerts, which will serve as supplemental affairs to the Symphony Orchestra, and fill a long felt want of excellent music at moderate rates, in order that non-attendees at the Boston symphonies, either because of high prices or other causes, will now have access to orchestral concerts of a high order at a nominal sum.

An Organist's Tenth Anniversary.

Frederick N. Shackley's tenth anniversary has just been completed as organist and choirmaster at the Church of the Ascension, the occasion being observed by the choir giving a musical evening, the music being selected from Mr. Shackley's compositions, including the cantata, "A Song of Praise." There was an enlarged choir of fifty voices, assisted by Josephine Knight, soprano; Bertha Barnes, alto; James Mahan, tenor; Stephen Townsend, baritone, and William Lester Bates, organist. Miss Knight was called upon to fill the place of Frances Dunton Wood, who, on account of Mr. Wood's sudden death, was unable to be present. However, Miss Knight has voice which with its excellent training met all demands. The service included the anthem, "I Will Magnify Thee, O God," dedicated to the Ascension Choir; soprano solo, "Tarry With Me, Oh My Saviour"; alto solo, "O Holy Night of Christmastide"; anthems: "Sun of My Soul," "How Down Thine Ear, O Lord"; offertory anthem, dedicated to Arthur Foote. The cantata "A Song of Praise" followed, and gave full opportunity to the different soloists, and was rendered most effectively. The soprano solo and chorus, "Nature's Message," was especially attractive. Mr. Townsend's work was admirably done, and the evening proved one of general interest.

Julie Klumpke's Boston Debut.

A charming musical for Julie Klumpke, the violinist, by Marie Everett, her warm friend of years' standing, on Friday afternoon, the 14th inst., immediately following the symphony concert, was the occasion of Miss Klumpke's musical debut in Boston, and proved a happy commingling of art and cordial greeting. There were many interesting people present to hear the artist's violin numbers, among whom were Arthur Foote, Clayton Johns, Margaret Lang, Madam Rotoli, Mrs. Randolph Coolidge, Mrs. Jules Lombard, Mrs. Alexander Martin and many other brilliant guests.

A Faletten Pianoforte School Pupil.

On Thursday evening, January 3, at Huntington Chambers Hall, Frank H. Luker, an advanced pupil of the Faletten School, will play an interesting program of music. He will be assisted by Carl Faletten, piano; William Howard, violin; Carl Behr, violoncello. The program is added:

Andante and Variations, for two Pianos, B flat major, op. 46. Schumann

Impromptu on a Theme from Schumann's Manfred, op. 66. Reinecke
Prelude, C sharp minor, op. 3, No. 2. Rachmaninoff

Etude de Concert, F sharp major, op. 36. MacDowell

Nocturne, B major, op. 62, No. 1. Chopin

Waltz Paraphrase, Dorfschwalben, E flat major. Strauss-Schut

Trio, for Piano, Violin and Violoncello, B flat major, op. 52. Rubinstein

Concert by the Conservatory Chorus.

Jordan Hall was well filled with friends and students of the N. E. Conservatory of Music on December 21, the occasion being one of general interest; the conservatory chorus was assisted by the conservatory orchestra and advanced students, with G. W. Chadwick, conductor. Those taking part were Lottie McLaughlin, Rockland, Me.; Nellie Brushingham, Chicago, Ill.; Lloyd Kerr, Corsicana, Tex.; Harlowe Dean, Stockbridge, Mass.; Anthony Reese, Newton Highlands, Mass. The soloists were Hilda Swartz,

Albany, N. Y., as Armida; Richard Tobin, Virginia City, Nev., as Rinaldo, and Anthony Reese as Peter the Hermit in Gade's "The Crusaders," which was excellently rendered. The program included the prelude, chorale and fugue, Bach-Abert; quintet from "Così fan tutti," Mozart, closing with "The Crusaders." These pupils' concerts are of frequent occurrence during the school year, and have been a potent aid toward furthering the general conservatory standards and bringing its methods and plan of work directly before friends and patrons. Since Dr. Chadwick's return the entire school, numbering over two thousand by actual count, has been enlivened perceptibly.

Boston Symphony Quartet Concert.

Dr. Otto Neitzel, the eminent Cologne pianist, furnished sufficient attraction in connection with the Boston Symphony Quartet at the recent Chickering Hall engagement to draw forth a very good sized audience. This was the third concert of the season and commanded interest for its program, which was: Haydn's quartet, in C major, op. 33, No. 3; Saint-Saëns' sonata, for piano and 'cello, F major, op. 123 (Messrs. Neitzel and Warnke), and Schubert's piano quintet, in A major, op. 114.

The Saint-Saëns sonata, after so recent a visit of the composer, was listened to with fresh zeal, and was very melodious throughout its four movements, each of which was distinguished by some definite touch of the composer's individuality, and treated broadly with a sense of absolute proportion. It was of engrossing interest, and was played with excellent musicianship. Melody and surety were always evident, and it being the first performance of this beautiful work in Boston, it met with general admiration.

Dr. Neitzel is a sane musician. He shows a broad and consummate knowledge of art, a strong, active sympathy, and a technic always adequate for his mental demands.

An Interesting Boston Composer.

Edith Noyes Porter has been solicited by the publishers of a non-musical periodical of the Middle West to appear on their pages. She is a Boston woman of indefatigable energy, a progressive musician and a live club woman. It was Mrs. Porter who founded and organized the MacDowell Club, of this city, and afterward became an active member of the Chromatic Club, later becoming its president. On December 5 Mrs. Porter gave a composer's recital as a "morning musical," for a woman's musical club in West Roxbury, where there are 300 members in the club, of which this composer is an honorary member. The program included, for piano, several numbers from Mrs. Porter's "European Suite," and were played by her; songs, "Swift and Free," "Lament," "Somebody," "Scottish Love Song"; duets: "Spring Song," from operetta, "Last Summer," "Spinning Song," and violin solos from "The Indian Princess" were given. Another club and the largest in the East, is at Brockton. Of this Mrs. Porter is also an honorary member. Eight hundred ambitious women belong. Mrs. Porter gave a MacDowell talk and is continuing with several more demonstrated by her songs and piano pieces. Many of her songs and piano pieces are yet in manuscript. Her powers are especially versatile and creative.

The Symphony Concert.

The Friday preceding Christmas, and yet Symphony Hall was filled with symphony devotees, keenly alive and sympathetic, to all appearances, with an "all Beethoven" program which some felt to be an appropriate compliment to the memory of the master composer by Dr. Muck, and yet no one knew just why—and what matters it?—that such a

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program should be given several days after the birthday anniversary of Beethoven.

The program included the concerto in G major, with Dr. Neitzel as the pianist of the afternoon. The program stirred the audience into a silence which seemed deep seated, awe inspired admiration. The symphony was never so alluring, nor so replete with melodic charm—and the strings, woodwinds, brass, all seemed to delineate the impressions wholly of Beethoven himself. The orchestra responded to Dr. Muck's brilliant conducting as if spurred to new life, and never in the annals of symphony concerts has the rhythm and melody seemed so thrilling, so persuasive and masterful as on this particular occasion. Dr. Muck had grasped the program in all its entirety, digested, assimilated and converted it into himself. Dr. Neitzel made a new and memorable impression in his brilliant work.

Boston Lyceum Concert.

Ellen Beach Yaw and the Royal Welch Choir opened the Boston Lyceum Course in Tremont Temple last week, before a crowded house. Miss Yaw sang the bell song from "Lakmé" and the mad scene from "Lucia." The remainder of the program included "The Lord Worketh Wonders" (Handel), sung by David Davies; "Tyrannic Love," given by Aneurin Edwards; Hugh Hughes' "Wings to Heaven," sung by Todd Jones; a quartet, "The Shamrock," and choruses by De Rille, German, Becker, Genee and Ambrose Thomas. The interest of the audience kept up the encores until a late hour, and enthusiasm prevailed over all of the program, especially the songs of Yaw. She is phenomenal, truly, in her beautiful, bell like high notes, and her brilliant work will long be remembered. The choir's work was smooth and wonderfully balanced. On December 31 Dr. Newell Dwight Hillis will lecture. Charlotte Maconda, Schumann-Heink and other artists assist later.

Thirty-seventh Sunday Chamber Concert.

Olga Samaroff, pianist, and Berrick von Norden, tenor, furnished one of the most charming programs of the season for the Sunday chamber concert of December 16. Both of these artists stir Boston's interest, and a large audience was in attendance. Madame Samaroff delights Boston for her unaffected dignity, aside from her powers as a great pianist and musician, and played with exceptional charm and abandon, opening her program with Beethoven's sonata, op. 27, No. 2. Her other solos were two numbers by Brahms, the gavotte fantastique by Mrs. H. H. A. Beach, and Liszt's "Mephisto Waltz." Berrick von Norden sang two Handel numbers, Mendelssohn's "The Sorrows of Death," and the group, "Evening" (Morgen), "Echo" (Bohm), "Un Baiser" (De Fontenailles), "Good Night" (Beaumont), "Were I a Prince Egyptian" (Chadwick), and Mrs. Beach's "The Year's at the Spring."

It seems superfluous to state that Mr. von Norden sang well. He is especially gifted in individual interpretation, excellent diction, phrasing and feeling—the last named most tastefully employed by this singer.

Gertrude Miller-Woodruff, a pupil of Gertrude Franklin-Salsbury, will appear on the program of December 30.

MORE BOSTON NEWS.

Charles Clemens, of Cleveland, Ohio, announces an organ recital in Symphony Hall for January 2. Mr. Clemens is the organist of St. Paul's Church, of Cleveland.

The young singer, Llewella Martin Olafson, whose charming drawing room work in many of the most ex-

clusive Boston and suburban homes, besides her concert engagements, has become so extremely popular, is booked to appear in two interesting January programs given by Alvah Glover Salmon, the pianist, on the 10th and 26th, respectively, in Waltham and Somerville, when she will sing songs by Wagner and Schubert. Miss Olafson sang a number of beautiful songs on the 20th inst., at Mrs. Francis Peabody's musicale in Milton, when the guests were delighted with her voice and method. A recent studio recital of songs included "The Sea Hath Its Pearls," Franz; Grieg's "With a Violet," M. V. White's "How Do I Love Thee?" a song by Foote, three German numbers and the lovely old songs "Twickenham Ferry," "Kathleen Mavourneen," "Low-Backed Car," and "Sweet is Tipperary."

Mme. Nordica will give a song recital in Symphony Hall on Saturday afternoon, January 5.

Nellie Strong Stevenson gave a lecture recital on "The Tannhäuser Legend" for the Pawtucket Woman's Club on Monday afternoon, December 17. Mrs. Stevenson illustrated her lecture by playing music from the opera transcribed for the piano by Liszt, with vocal illustrations which were given by Alice Wentworth MacGregor and Harry Parmalee. Mrs. MacGregor is widely known and admired for her lovely voice and quite delighted her audience on this occasion with her artistry and womanly qualities. Mrs. Stevenson's lecture was voted a marked success, and she was immediately booked for a return engagement.

Tuesday evening, January 1, in Potter Hall, the Hoffmann String Quartet will be assisted by Heinrich Gebhard, the pianist. Strauss' piano quartet is on the program.

Some interesting numbers by the classic German composers, Mendelssohn's "Serious Variations," short pieces by Debussy, Ravel, Fauré and others are on Mme. Szumowska's program given in Steinert Hall on January 10.

Margaret Gorham, the young pianist, has made, it would seem, a most happy choice of professions in that of accompanying. Miss Gorham is peculiarly equipped for such work, being temperamental to the degree that she respects art too much for anything like display in her work. Her admirable accompaniments in several recent song recitals drew forth all kinds of warmly favorable comments. Her charm of "presence" likewise adds indisputably to her musical gifts.

Rosa Linde, contralto, will give a song recital in Steinert Hall on January 12. The singer has not been heard in Boston for several seasons.

The return engagements of Germaine Schnitzer, the brilliant young pianist, and Ossip Gabrilowitsch, will please Boston. Miss Schnitzer will play at Chickering Hall on the afternoon of January 12, and Gabrilowitsch at Jordan Hall on January 7, with Chopin's sonata in B flat minor, the sonata of the funeral march, Schumann's "Carneval" and other selections on his program.

Tryphosa Bates-Batcheller, after repeated successes in London and Rome, has just scored several triumphs in Washington, D. C., where she was the guest of honor at many brilliant functions. She sang several songs heard

for the first time in America. It may not be generally known that Mrs. Batcheller was for several seasons the pupil of Marie L. Everett, the Marchesi exponent of this city.

Stephen Townsend, who is an all around favorite in Boston, announces a song recital, to take place in Steinert Hall, on January 16.

Nicholas Douty, the Philadelphia tenor, makes his first appearance here in Felix Fox's recital on January 3. Songs by Grieg, Brahms, Wagner, Fauré, Leroux and Debussy will be sung by Mr. Douty. Rosenthal's "Variations," the playing of which has already won for Mr. Fox much admiration, is one of the piano numbers.

Mrs. H. H. A. Beach will give a piano recital in Steinert Hall, in the evening of February 5.

Mrs. Hall McAllister's first musical morning in the ballroom of the Somerset on Monday, where Madame Homer and Bessie Abbott, of the Metropolitan Opera House, sang to scores of fashionable and musical guests, was a superlative success in every way. Mrs. McAllister announces the eminent French baritone, Renaud, as the next artist to appear in a song recital on the 31st inst.

Myron Whitney, Jr., announces a song program at Potter Hall, on Tuesday afternoon, January 1.

Sunday evening, December 30, a Wagner concert, by the symphony orchestra, takes place at Symphony Hall. Dr. Muck is the conductor. The concert is in aid of the pension fund, and includes on the program the overtures to "Rienzi," "The Flying Dutchman" and "Tannhäuser"; the preludes to "Lohengrin," "Tristan," "Die Meistersinger" and "Parsifal," and "Siegfried's Glorification," from "Götterdämmerung."

Mary Stowell, now teaching at the Ilkley, is giving a series of Saturday "afternoons" for her pupils; wholly informal affairs they are, but delightful for friends and pupils to meet and get nearer to the one goal in art—expression.

Tuesday evening, January 1, in Potter Hall, the Hoffmann String Quartet will be assisted by Heinrich Gebhard, the pianist. Richard Strauss' piano quartet is on the program.

WYNA BLANCHE HUDSON.

Young Women in Chamber Music.

The dismal weather Thursday evening of last week was responsible for the comparatively small audience that welcomed the young women who constitute the Olive Mead Quartet upon their return from the Far West. This organization gave its first concert of the present season in Mendelssohn Hall, and played this program:

Quartet, in C major..... Haydn
Trio in E flat, for violin, viola and violoncello..... Mozart
Quartet, in A major..... Schumann

Neither prolix nor too long, this scheme afforded variety and contrasts.

Haydn's familiar old quartet, the one which makes so much of the "Austrian Hymn," has never been better played by these young women. They disclosed an understanding of the music and invested it with spirit. Their playing was smooth and accurate.

Mozart's ever fresh and lovely trio is familiar to all devotees of chamber music. The fair performers infused into their work much vitality and stirred the audience, which vainly tried to get an encore.

The best work of Miss Mead and her companions was done in the Schumann quartet. This was really an example of excellent ensemble, and would have done no discredit to any string quartet in this country. It showed the young women at their best, evidencing long and careful preparation in the way of rehearsals. It is a pleasure to review so meritorious a performance, and it is also agreeable to chronicle the upward career of this organization. Under the direction of Haensel & Jones, the Olive Mead Quartet is having a most successful season.

Francis Rogers at the White House.

The first musicale of the season will be given at the White House on the evening of January 4. Francis Rogers will sing and Bruno Huhn preside at the piano. This will be the fourth time that these two gentlemen have appeared professionally at the White House during President Roosevelt's incumbency.

Harriette Brower's Season.

Harriette Brower, the pianist and teacher, reports a busy season. Wednesday afternoons she has a piano class in sight reading, ear training and interpretation at which advanced pupils play, and interesting programs are the result.

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She has a superb tone, big, sonorous, rich and wide in range.—The Sun.

There is a boldness in what Miss Schnitzer does, and a strength that does not spend itself altogether in virtuosity. Willfulness and beauty may both be discerned.—Evening Mail.

Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lévinne. Better Bach playing has never been heard here.—Evening Post.

She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite daintiness and delicacy of touch.—Tribune.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility.—World.



COMING APPEARANCES

January 3—Boston Symphony Orchestra
January 7—Second New York Recital
January 27—New York Symphony Orchestra in a special Grieg program

January 12—Second Boston Recital
January 16—Philadelphia Recital

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politan concert, because of the engagement of Moriz Rosenthal, "the most expensive pianist in the world."

An "extra" Christmas performance was given last night (December 25) at the Manhattan, where "Aida" was produced, with the same cast that caused such a sensation last week.

Meyerbeer's "L'Africaine" probably will be given at the Metropolitan, in Italian, during New Year's week.

There were 400 people in the "Aida" production at the Manhattan last Wednesday.

Fremstad has returned from Minneapolis, where she went to attend the funeral of her mother. The soprano will make her next appearance as Selika, in the Metropolitan production of "L'Africaine."

Saint-Saëns made his farewell American appearance at a concert given in the Metropolitan last evening (December 25) assisted by Mmes. Rappold and Kirkby-Lunn, Messrs. Dippel, Journet, Simard, the orchestra, and Naham Franko. Saint-Saëns played a fantaisie for piano, by one of his pupils, named Perilhou, and the great composer conducted these works of his own: Overture to "Les Barbares," a trio from his oratorio "Noël," and the "Danse Macabre." Saint-Saëns was feted by a large audience. The vocal selections were from works by Saint-Saëns, of course.

Henry Russell has augmented the forces of the San Carlo Opera Company, in New Orleans, by engaging Mme. Irma Monti-Baldini, a contralto, who is best known abroad for her portrayal of Carmen at the Imperial Theater, St. Petersburg, and the Theater Royal, of Madrid.

Melba will make her first appearance at the Manhattan on January 2 in "Traviata" and not in "Bohème" as originally announced. Bassi and Renaud will assist the diva.

Campanini, the Hammerstein conductor, was the principal guest of several of his countrymen at a dinner given last week in the Cafe Martin.

To join Henry Russell's San Carlo opera forces Erino Borlinetto, an Italian contralto from La Scala, in Milan, arrived last week from Genoa on the König Albert, and left at once for New Orleans. Mme. Borlinetto is the wife of Arnaldo Conti, one of Mr. Russell's conductors, and has sung in the leading opera houses of Italy.

Three public telephone booths have been installed in the first tier foyer of the Metropolitan.

Mme. Nordica arrived from Europe last Friday on the Kaiser Wilhelm II, and after fulfilling several concert engagements, will go to New Orleans to appear there in a number of performances with Henry Russell's San Carlo Opera Company. Mme. Nordica is in the best of health and spirits.

Last Saturday Bonci and Seveilhac, of the Manhattan, sang at a concert given by the Freundschaft Society. Trenetti has been engaged to sing at the Liederkranz January 12, and on December 31 Renaud will be heard in Boston at a music festival. Bressler-Gianoli and Bassi are to sing at a musicale given by Mrs. Stuyvesant Fish on January 8.

The battleship Louisiana has been in dock at New Orleans for a few days, and the San Carlos Opera Company has been doing all sorts of stunts in honor of Uncle Sam's marines. There was a special performance of "Traviata" in honor of the visiting sailor lads ("Pinafore" isn't in the San Carlos repertory and "The Flying Dutchman" was too gloomy an offering for the occasion), and when it was all over Alice Neilsen sang "The Star Spangled Banner" and all the company waved flags and joined in the chorus, which was further augmented by the deep sea voices of the visiting Jack Tars—Exchange.

Auber's "Masaniello" will be produced at the Manhattan early in January.

Conried, manager of the Metropolitan, has not yet recovered from his severe illness, and is still kept at home by his physician.

Bassi, of the Manhattan, has been engaged to sing at Covent Garden, London, for the spring and autumn seasons of the next three years. The engagement will in no way interfere with Bassi's contract to sing here for Hammerstein in the winter months of the same period.

Edouard de Reszke will not sing at the Metropolitan this season, and, in fact, will not visit America.

The chief roles in the Metropolitan revival of "L'Africaine," will be sung by Caruso and Fremstad. This will probably take place in the middle of January.

Minoli, a baritone heard last week at the Manhattan, has made his last appearance there. He failed to come up to Hammerstein's artistic requirements, and "can now sing at the Metropolitan," as the Manhattan director said rather caustically.

Melba will arrive in New York next Saturday.

MUSIC IN SALT LAKE CITY.

SALT LAKE CITY, Utah, December 16, 1906. The Gamble Concert Company appeared at the First Congregational Church Monday evening, as the fourth number of the University of Utah Lecture Course. Mr. Gamble is a favorite here. It was a delight to listen to his deep, rich voice in several well selected numbers. Sam Lamberson acted as the piano soloist and accompanist. Verna Page, the violinist, has also many admirers here, and rendered some very attractive solos in a most pleasing and artistic manner.

Never has Salt Lake City had such a treat as that given Friday afternoon and evening—the sixth concert of the Salt Lake Symphony Orchestra. The program came in instalments, as Hekking, the soloist, was detained, and did not arrive in time for the afternoon performance. The orchestra patrons were allowed the privilege of seats for the evening without additional charge, when Herr Hekking would be present and furnish the evening's program.



To Salt Lakers Hekking's technic was a perfect revelation. Never before has a musician received the storm of applause that was accorded this great master of the 'cello. His unusual conception, his execution and magnetism are seldom equaled, and this artist cast a spell over the audience that is rarely experienced in our community.

Michael Kellert, Hekking's accompanist, is an artist. His accompaniment blended perfectly with the work of the soloist. The orchestra, under Conductor Shepherd, played remarkably well.

Fred Graham had the booking of Mr. Hekking in this city.

The dedication of the First M. E. Church organ took place Friday evening. The church was well filled. Edward Kreiser, of Kansas City, Mo., presided at the organ, and was assisted by Agatha Berkhall and Hugh McDougall. Mr. Kreiser is a finished performer, and his accompanying of the soloists was all that could be desired.

Louise Le Baron in Concert.

Louise Le Baron, who was the principal contralto with the Fritzi Scheff Opera Co. for two seasons, has now deserted the operatic stage in favor of concert and oratorio work. She is also studying for grand opera, and may probably be seen later in such roles as Amneris in "Aida," Azucena in "Il Trovatore," Ortrud in "Lohengrin," etc. She has recently been singing before numbers of musicians who unanimously predict a great future for her. They combine in saying that her earnestness and sincerity, together with her voice and musical instruction, should carry her to success.

OBITUARY.

Charles Daniel Moyer.

Charles Daniel Moyer, one of Chicago's most respected citizens and husband of Francesca Guthrie Moyer, a prominent Chicago soprano, died on December 18.

Julius Breidt.

Julius Breidt, father of Elsa Breidt, the pianist, died on December 19.

Freer Songs Win High Praise.

Eleanor Everest Freer, of Chicago, has recently composed "She is Not Fair to Outward View" (Coleridge), "I Have Done, Put by the Lute" (Scott), op. 14, dedicated to her husband, Archibald Freer, both for high or medium voice. These songs have won highest praise from authorities, being tuneful, not over difficult, and singable. In these the composer feels she has satisfied the poet, her husband, and Ziehn, her teacher. There is also a "Galloping Song," which her publisher, Kaun, says is the one thing he has been looking for for years past, for a baritone; it is dedicated to Mr. Bispham, who took the manuscript with him to England. "The Song of the Rose," dedicated to Minnie L. Bergman, who sings it gloriously, is for high soprano. "In August Night," the poem by Hester Bancroft, is a contralto song, dedicated by request to Evadna Lapham. "Summer Night," by Tennyson, has been set to music by others, but seldom so successfully. The manuscripts of these songs have been sent the Manuscript Society of New York for safe keeping, and are now in their library at the National Arts Club on Gramercy Park.

Awaiting the Return of Elsa Ruegger.

The return of Elsa Ruegger is awaited as one of the important events of the musical year, for the Belgian cellist's rank is undisputed. For five seasons Miss Ruegger, who is now under the direction of Loudon Charlton, has won the approval of American critics and public, and each year her popularity increases. She will have a number of important orchestra appearances this season, in addition to an extended recital tour. Miss Ruegger will arrive in New York early in January.

Tour of Clara Clemens and Marie Nichols.

The joint tour of Clara Clemens, contralto, and Marie Nichols, violinist, is to begin late in January and extend over several weeks. The two young artists will first be heard in New England and then in the Middle West, playing on an average of four performances a week. The combination is a most attractive one. Miss Clemens recently appeared before the Barnard Club, New York, with pronounced success.

The Von Doenoffs.

Helen Von Doenoff, whose career in grand opera here is a matter of record, is busy this season with the largest class of aspiring pupils she has ever had, and the same is true of Albert Von Doenoff, as teacher of piano. Rafael Joseffy speaks of him in terms of highest praise. Mrs. Robert Seligman, soprano, came to the madam not long ago with three well defined "breaks" in her voice: they are now gone, and her voice is high and flexible. Albert Von Doenoff is contemplating a trip to Europe at the close of this season, the first real vacation he has taken in some years.

Tenor Carrie Busy as Usual.

George C. Carrie, the tenor, has a fine season booked, and several good dates pending. He sang recently in Paterson, N. J., the "Stabat Mater" in Brooklyn, at a private concert at Aeolian Hall, and at the Missouri Club affair at the Waldorf-Astoria Hotel. Last Sunday evening he sang "The Messiah" at Tompkins Avenue Congregational Church, Brooklyn, and in the afternoon in New York.

Rosenthal Resting.

Moriz Rosenthal is spending a part of the Yuletide period at the Laurel-in-the-Pines, Lakewood, N. J., where he is entertaining a small party of friends, and incidentally gaining some rest before he starts off on the tour of fifty concerts which he has yet to play under his contract with the Aeolian-Weber Company. Rosenthal's numbers at the Metropolitan Opera concert next Sunday will be the scherzo (with orchestra) from the Scharwenka B flat minor concerto, and his own captivating arrangement of Strauss' "Blue Danube" waltz.

THE METROPOLITAN OPERA.

Wagner's "Lohengrin," December 19.

Elsa von Brabant	Fleischer-Edel
Ortrud	Kirkby-Lunn
Lohengrin	Burrian and Dippel
Friedrich von Telramund	Goritz
Heinrich der Vogler	Blass
Der Heerrufer des Königs	Mühlmann
Conductor	Hertz

As Burrian fell ill after the second act, and Dippel was compelled to take his place at almost a moment's notice, a criticism of this "Lohengrin" is not in place, for not only was the homogeneity of the performance completely spoiled, but even the story itself lost all sense, for the loss of time entailed by waiting for Dippel caused the omission of the bridal chamber scene, one of the crucial points in the drama. Up to the time of his sudden indisposition—"hoarseness," the management called it—Burrian had done very well, singing and acting with much spirit and charm. Fleischer-Edel is a comely Elsa, and kept faithfully to the traditions of the role. She sang with warmth and power.

Kirkby-Lunn held the performance together after Burrian's departure, and gave a wonderfully vital impersonation of Ortrud, depicting that intrigante's baleful hatred and malevolent spite with tremendous dramatic sweep and resource. In voice, Kirkby-Lunn has improved marvelously since her Kundry days here, and while her middle register and low tones are as vibrant and luscious as ever, her



MARCELLA SEMBRICH.

high notes have now acquired a mellow sweetness and moving quality which they did not formerly possess. The others in the cast were competent—with an extra word for the fine singing of Blass. Hertz conducted sympathetically.

Verdi's "Aida," December 21.

Aida	Boninsegna
Amneris	Kirkby-Lunn
Una Sacerdotessa	Lawrence
Radames	Caruso
Amonasro	Stracciari
Ramfis	Plançon
Il Re	Mühlmann
Un Messaggero	Paroli
Conductor	Vigna

The "Aida" production at the Metropolitan was familiar in most of its features to local opera goers, although Boninsegna and Stracciari were heard for the first time here in the roles, respectively of Aida and Amonasro. The former has a sympathetic and serviceable voice, not large and hardly adequate to the heavy demands of a part like Aida, but in less strenuous moments. Boninsegna did some singing that showed good schooling and musical intelligence. Her high tones are clear. She sings in tune, and phrases well on the whole. Her acting does not rise above the commonplace at any stage of the part. Stracciari's status has been defined before in these columns. He is not an artist of the caliber of Caruso, Plançon, Sembrich, Fremstad, Gadski and others of the Metropolitan company. He sings badly and his acting is amateurish.

Mme. Kirkby-Lunn repeated the excellent impression she has made here before as Amneris, a role which she understands in all its phases and portrays with histrionic art of the highest order. Her singing left nothing to be desired in mellifluousness or in sincerity. Her scene with

Ramfis was an overpoweringly passionate outburst of song, and the audience gave her a great ovation.

Caruso as Radames, gave his famous forceful and compelling impersonation of the role, and again won ringing cheers and well deserved "bravos" for his "Celeste Aida" aria, delivered with rare loveliness of voice and true emotion. Plançon was the impeccably polished priest, as usual.

Berlioz's "Damnation of Faust," December 22 (Matinee).

The familiar cast, Farrar, Plançon, Chalmin, and Rouseliere sang and acted in the same fashion that has characterized the previous performances here of this patched up oratorio. Gunsburg may have to answer bitterly for his irreverence when he meets Berlioz where Faust is supposed to be.

Donizetti's "Lucia," December 22 (Evening).

With Sembrich, Dippel, etc. This is one of the best operas for the exploitation of Sembrich, and as she was in fine voice, her share of the performance was a benison. Nothing else mattered much, except the sextet, which suffered lamentably at the hands of the minor singers. "Lucia" has been done dozens of times at the Metropolitan and needs no new comment at this time. Dippel was a sore trial.

Sunday Evening Concert, December 23.

The assisting artists were Rosenthal, Fremstad, Homer and Van Rooy.

Giordano's "Fedora," December 24.

With Cavalieri and Caruso, etc. The performance was admirable in every way.

Oliver Ditson's "Musicians' Library."

No more appropriate title could be prefixed to a notable series of volumes, including all the masterpieces of song and piano music, than "The Musician's Library." Each volume is complete in itself, and commands itself to the music lover, first, because of the superiority of editorship; the various editors having been chosen, not only because of their recognized ability and mastery of the subjects assigned them, but because they were admirably equipped for performing, each his part con amore.

Some of the editors, all of whom are brilliant musical men and the ablest of lecturers, composers and critics, may here be mentioned: Richard Aldrich, William Apthorp, Coleridge-Taylor, Henry Finck, Philip Hale, Percy Goetschius, Isador Philipp, Carl Reinecke and others. Additional special features include the portraits of each composer represented; each volume is enriched by an elaborate introduction of genuine literary quality; the dates of compositions are given as far as possible; the musical contents of each number are arranged chronologically, as far as can be; the various song volumes are in two editions; one for high and one for low voice, which plan brings the best song literature within the reach of all singers, excepting songs from the Russian, the original texts are always given. These works are especially clear, open, easily read, because clearly printed on specially made paper, and the music text is unsurpassed in accuracy, with beautiful typography, artistic binding, and an artistic ensemble which makes it a "Library" of par excellence. Nothing has been hurried. "Fifty Master Songs," edited by Henry Finck; "Frederic Chopin, Forty Piano Compositions" (Huneker); "Robert Franz, Fifty Songs," edited by Apthorp; "Robert Schumann, Lyrics for Soprano" (Armbruster); "Modern French Songs," edited by Philip Hale; "Songs by Thirty Americans," edited by Rupert Hughes. A few of the composers may be mentioned: J. K. Paine, Dudley Buck, Homer Bartlet, Clayton Johns, Gerrit Smith, William Arms Fisher, Frederic Bullard, Homer Norris, Charles F. Manney, Arthur Farwell and Clough-Leighter.

Other interesting volumes are: "Richard Wagner, Selections from Music Dramas," edited by Singer; "Twenty-Four Negro Melodies," transcribed for the piano by Coleridge-Taylor, with an introduction by Booker Washington. "The Musicians' Library" is the richest, most complete collection of today, and the Oliver Ditson Company shows a tremendous stride in this beyond "Albums" of past years.

Albert Rosenthal's Success.

The concert giver, Frau Emilie Herzog, principal member of the Royal Opera House, in Berlin, found a most worthy assistant in the cellist, Albert Rosenthal. His wonderful performance attracted particular attention on the part of the audience. The pretty "Variations" by Boellmann, as well as the idyllic "Waldehrufe," by Dvorák, with its pleasing moods, and Popper's "Elfentanz," which he produced in a most virtuoso manner, brought a shower of applause. It is to be hoped that we shall be able to

keep this modest young virtuoso, thus making sure of the assistance of so fine a cellist for our musical artistic undertakings."—Danziger Weuste Nachrichten, November 19, 1906.

Two Ellen Beach Yaw Notices.

Ellen Beach Yaw, the high soprano, continues her series of brilliant appearances throughout the Middle West and the East. Two notices from nearby cities follow:

Miss Yaw Triumphs with Superb Voice—Audience of Music Critics Pay Tribune of Enthusiastic Applause—Mistress of Her Art.—Miss Yaw has made vast progress since her last American concert tour. There is no device of vocal technic, no cunning trick of musical nuance, no available resource of artistic interpretation of which she is not absolute mistress. The vocalist's supreme art is concealed with perfect art. Nothing sweeter than Miss Yaw's upper tones trembles in air this side of the great white throne. To hear Miss Yaw sing the numbers set down for her in the program is to better an infallible standard of comparison—for she can sing them better than any living soprano now before the public.—Philadelphia North American.

The music lovers who gathered together in the Opera House last night to hear the concert of Ellen Beach Yaw were amply repaid for they had the pleasure of hearing one of the best concerts ever given in this city. Miss Yaw is possessed of a remarkable voice, but it is not a voice that is merely fine. There is feeling and expression in her singing so that the most classical selection given by her last night appealed to those whose musical education was meager. It did not take a trained musician to appreciate the beauty of her work.—Wilmington Morning News, November 23, 1906.

Burritt Pupils in Opera.

Adah Saecker, in the part of Kate Pinkerton in "Madam Butterfly," beginning with the third performance in Washington, D. C., has been notably successful. Though a small part, her voice, action and ability have won for her the highest encomiums. She is now understudy in the part of Sujuki. Elizabeth Fredericks, who made her debut



FRANCESCO CILEA.

Whose "Adrienne Lecouvre" will be given this season at the Metropolitan.

at Greenwich, Conn., August 28, in the title role of the operetta "Priscilla," (at which time she was so successful that she was called the best Priscilla) is now understudy for the part of Madam Butterfly. Both young women learned all they know of voice production, singing and interpretation in the William Nelson Burritt studio, either in Chicago, Paris or New York. The engagement of the two Burritt pupils speaks volumes for the work done in this studio.

The Manuscript Society Is Prosperous.

The board of directors of the Manuscript Society of New York, Frank L. Sealy, president, announce Tuesday evening, January 22, as the date of the next concert, at the National Arts Club, at which it is proposed to give a program devoted to sacred music, with chorus, soloists and instruments. Some recent resignations of members moving out of town are offset by the election of new members, and the society rejoices in having all debts paid and money in bank.

Lawson Sings in Hastings' "The Temptation."

Frank Seymour Hastings' cantata, "The Temptation," already produced by Harry Rowe Shelley, at the Fifth Avenue Baptist Church, and at Aeolian Hall by a selected body of singers and chorus, was recently sung at the South Church, under Dr. Gerrit Smith. The work has good opportunity for the solo baritone, and Dr. Lawson, the tenor, sang his part with mastery and effect.



LEIPSIC, December 12, 1906.

The ninth Gewandhaus program, played December 12, had Teresa Carreño, in the MacDowell second concerto, besides the first time Leipsic offering of the new four movement orchestral serenade, op. 95, by Max Reger. The Haydn C major symphony, "Le Midi," in the editing by Carl Banck, was the other orchestral work. Carreño also played a Schubert impromptu and the Schubert-Liszt arrangements, "Soiree de Vienne" and the "Erlkönig."

Notwithstanding the high potency and general attractiveness of this Haydn symphony, and the excellence of the Reger serenade, the intense music making of the meeting was centered in the first movement of the MacDowell concerto. In all the years that Carreño has been before the public she could have hardly played in a spirit better inspired or with better consideration for the capabilities and limitations of the piano as a medium of expression. The second movement of the concerto is probably not less worthy than the first, but its very nature is attractive rather than moving. At the speed it goes it is nevertheless a heavy task for orchestra and pianist, and both remained practically ideal throughout this performance. The last movement has much material gauged for piano effect, but is at least less interesting on this hearing. At the rehearsal Carreño played several extra numbers out of gratitude for the enthusiasm shown.

The Reger serenade goes through its four movements with two distinct string corps. The second corps is muted throughout, the first corps is muted only through the first and second movements. On the first hearing one believes that Reger has sung only in the first part with the voice that is capable of being so individual. The other parts are good modern music on a harmless scale, in keeping with the title for the whole—a serenade. If his "Sinfonietta," produced last year, failed to sound, through inexperience at orchestration, the present work is at least a successful exercise for him, and doubtless places him in further training for a symphony. When he gets ready for that work he will probably write it in one afternoon, stopping only long enough to drink his coffee.

The recitative-adagio, comprising the second part of the Haydn symphony, gave the chief work to violin and 'cello solo and obligato, both superbly played by Concertmaster Wollgandt and Julius Klengel. The entire concert was carried out on a plane of great excellence.

The motet service of the Thomaner Chor, Saturday afternoon, December 8, brought the Bach organ vorspiel, "In dulci jubilo"; Robert Volkmann's setting, in four movements, of a twelfth century Christmas song, "Er ist gewaltig und stark," for solo and chorus; Bach's chorale vorspiel, "Nun Kommst du, mein Jesu, vom Himmel herunter," and Georg Vierling's "Turmchoral."

The two hours' journey to Zwickau was made Decem-

ber 8, to hear an orchestral performance of the American born pianist, Minon Romaine Curry. The concert was one of two given each year by the city of Zwickau for the hearing of the common people. The concerts were founded in 1899, and have been held regularly since then each De-



MAX REGER.

ember and March. The forty members of the Zwickau City Orchestra are under contract to play in four regular symphony concerts, the regular operatic performances in the city theater, and, without extra pay, participate in these two people's concerts each year. The visiting soloists receive pay, and for the entire expense twenty pfennigs is exacted from each person who attends. The tickets are not placed on sale, but are distributed at the discretion of the city authorities, who see that factory and shop workers have admittance. Besides the theater, four symphony concerts, two people's (symphony) concerts, two municipal chamber music programs are given by members of the orchestra. As the conductor, Wilhelm Schmidt, is a violinist, and was for some years concertmaster at El-

berfeld, he himself undertakes the first violin parts in the chamber programs.

Hardly a hundred yards distant from the Zwickau city theater, officially called the Gewandhaus, a tablet marks the house in which Robert Schumann was born. If the Graces could have permitted the departed master's presence at this concert he would have heard piano playing almost to his complete liking. The program began with the Beethoven first symphony. Then came the Grieg piano concerto, played by Miss Curry and orchestra; the "Mignon" overture; the Lipinski military concerto, for violin, played by Concertmeister Paul Steinmüller and orchestra; the Liszt "Waldesrauschen," and the Saint-Saëns "Etude en forme de valse," for piano solo. The orchestra closed with the Hungarian march from Berlioz's "Damnation of Faust."

Though the Zwickau Orchestra has but forty men it was a surprisingly fine performance that the Beethoven symphony received. Schmidt looked always to musical quality rather than force, and his proved to be a high ideal for the interpretation of a classic. The Beethoven that the people of Zwickau are getting is not diluted at all. The composer was both man and musician according to the interpretation here.

Miss Curry's playing of the Grieg was unusually strong in every respect, though probably most from the purely musical side. The disposition of the virtuosa is strongly marked in her, yet she gave up that tendency willingly wherever there was a possible chance for musical quality. As her whole appearance spoke so much of technical and musical surety the playing was unqualifiedly enjoyable. In the Saint-Saëns etude she represented the fine type of virtuosa in which great bravura and a startling octave technique were interchanged with due consideration for the meager musical content that the composition possesses. The program gave the young woman's name as Fräulein Minon Romaine, of Toledo. There is little room for doubt that this is the best talent and probably now the best artist that Toledo has ever sent out. Though she continues acquiring repertory under Robert Teichmüller, and has never registered here with any manager, this is the fourth time within ten weeks that she has played in public and received the fees. She had played in Zwickau eighteen days before this appearance.

Herr Steinmüller gave a most careful rendition of the Lipinski concerto, combining fine school and perfect intonation throughout.

The fifth Philharmonic concert, under Hans Winderstein, was devoted to three compositions by Brahms. They were the C minor symphony, No. 1, op. 68; the double concerto, for violin, 'cello and orchestra, op. 102, and the violin concerto, op. 77. Felix Berber and Julius Klengel were the soloists, whose playing of the double concerto was pleasure entirely unalloyed. Brahms must not have written a work of similar dimensions which has so much of the joyous and light hearted as this, yet it is all music and entirely worthy of Brahms, Beethoven or Bach. The composition might well be heard once each year from every great concert organization. How well the Chicago public could hear it by Leopold Kramer and Bruno Steindel! It ought to lie as if made for them, just as it does happily for the Leipsic pair of this program. True, Berber is now resident in Munich, but he was a pupil of Brodsky, in Leipsic Conservatory, and was once concertmaster at the Gewandhaus.

Berber plays nowhere better than in Brahms. That is true of his reading in the violin and piano sonatas. It is equally true of his work in the double concerto and in the concerto for violin. The evening's playing in the two compositions fully retrieved him from the impression made with Mendelssohn and Joachim compositions two weeks before.

Winderstein's playing of the symphony was with a finish that argued much pride in the task. The first movement has less of the lyric inspiration than is expected of Brahms, but the others make up plentifully. Has there ever been written a more stable, more stirring theme than that which begins the last movement? No.

Will Leopold Kramer and Bruno Steindel now rise and

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have the kindness to play the Brahms double concerto? And will Mr. Stock oblige by playing up the accompaniment for the gentlemen?

The Brussels String Quartet, comprising Franz Schörg, Hans Daucher, Paul Miry and Jacques Gaillard, played the second concert under the Reinhold Schubert arrangement with a program containing the Glazounov quartet in A minor, op. 64, and the Beethoven B flat major, op. 130. Hildegard Börner, soprano, assisted with a group of five Schubert songs. The principal interest was in the Glazounov quartet, which lay well in the temperament of the artists. The composition is well conceived as a polyphonic, and the first two movements are hardly higher colored than Brahms. The third part, marked scherzo, has unique changes in the rhythmic phrase and goes at a fearful tempo, generally about as a tarantelle. The finale is still wilder in rhythmic changes. It comes to big effects and shows more of the Slavonic than any of the other. Through all these difficulties the artists held the work together very commendably. Frau Börner sang the Schubert lieder in a beautiful spirit that was all the more enjoyable through a fine voice and well nigh ideal vocalism.

The operatic soprano, Nelly Brodman, and cellist, Oskar Brückner, of Wiesbaden, gave a joint recital in the Kaufhaus. A Locatelli sonata and the Molique D major concerto were the 'cello features. Herr Brückner showed a worthy command of the usual technical equipment of an artist, combined with fair musical endowment. The technic of the Locatelli sonata was a forceful reminder that this composer was a forerunner and example for Paganini, as the long passages of staccato and other technical figures fully demonstrate.

Fräulein Brodman is a singer whose musicianship is much above the average. She treats the voice excellently, but nature has made some of the tones hard in the higher registers. At least that quality would be difficult to train out. She sang many interesting lieder by Schubert, Wolf, Kienzl, Reger, Dorn, Brahms, Tschaikowsky and Rickauf.

Theodore Spiering, of St. Louis, who led over four hundred quartet concerts in America in twelve seasons, broke new ground here with his recital in the Kaufhaus, December 8. It was his first Leipsic concert, and he celebrated it by bringing five compositions never given here before in public. The Reger sonata for violin alone, op. 42, No. 1, was the most important of these. Four solo pieces by Walter Spry, Arthur Hartmann, Theodore Holland and Tor Aulin were the others. But the program also brought the Nardini D major sonata, the Schumann fantaisie, and the Vieuxtemps fantaisie appassionata.

There were numerous musicians present who had heard Spiering repeatedly in Chicago and in Berlin, but none had ever heard him play nearly so well as here. The fact is that Spiering's present treatment of the violin is a combination of two eminent accomplishments—a bow technic and a left hand technic. The bow technic is hardly less than extraordinary, judged by any standard of down or up bow staccato, spring bow, velocity in plain bowings, or, what is more to the service of a musician, breadth and warmth of tone. The tone has undergone a distinct evolution in the last four years. It had been formerly pure, in a manner, but slippery, as if only grazing the strings. It is now a tone conveying much feeling and capable of great gradation of character.

A striking feature of the recital was the recognition shown each movement of the Reger sonata. This was the first of four published some years ago in Vienna, and dedicated to Willy Burmester, who never plays them. This summer Lauterbach & Kuhn published seven more for violin alone, comprising Reger's op. 91. The critics unqualifiedly praised the above sonata and some of them even applauded between the several movements—a circumstance out of the ordinary here. Reger has really turned a lot of good inspiration into the work, and the third movement is a noble message, truly. The fourth part is almost unplayable in its complicated leading of voices at a rapid tempo.

The Conservatory has been giving good student programs from time to time. Principal among recent ones was that in memory of the Conservatory's benefactor, Justus Radius (1797-1884). The student orchestra of about eighty players, under Hans Sitt, gave the Mendelssohn "Fingal's Cave" overture and the Schumann C major symphony, No. 2. The three soloists were Fräulein Senta Wolschke, of Leipsic, in cavatinas with orchestra, from Mozart's "Marriage of Figaro," and Weber's "Euryanthe"; Fräulein Ella Raphaelson, of Riga, in the Mendelssohn G minor concerto with orchestra; Fräulein Mieze Grawe, of Dortmund, in the Brahms songs with piano, "An eine Aeolsharfe," "Mädchenlied," "Waldeinsamkeit" and "Dort in den Weiden." Piano accompaniments were played by Carl Leonhardt, of Coburg.

The feature of any such program is the playing of the Conservatory Orchestra. There is scarcely a perceptible difference between this playing and that of the usual or-

chestra about the city. The parts are fully set with the eighty players, and as plenty of routine is required of them, the body plays immensely well. Sitt conducted the symphony without the score. The pianist, Raphaelson, is but fourteen years old, but her playing of the concerto was highly satisfying. She has been for two years under Teichmüller, but this instructor says that she was one of the few who come to him already finely prepared. For this he gives credit to the conservatory in Riga. The two voices represented on the above program showed commendable teaching, which was a reminder that the vocal work of the institution is on a much higher plane than it was a few years ago.

EUGENE E. SIMPSON.

RUSSIAN SYMPHONY CONCERT.

On Thursday evening, December 20, the Russian Symphony Society gave its second concert, at Carnegie Hall, with the assistance of Alexander Scriabine, who played his own new piano concerto, and a group of his solo compositions, consisting of the nocturne for the left hand (a piece introduced here and made famous by Lévinne), a mazurka, in C sharp minor, and an étude, whose key was given as D sharp minor.

Scriabine's concerto is an eloquent, musically work, written with serious purpose, and not given in the slightest degree to meretricious display or catch-penny jingle of melody. The piano is given rather a subordinate role in the opening movement, which is treated in the symphonic style Brahms first made the fashion for modern concertos. Scriabine, however, is gifted with more direct expression than Brahms possessed (in his piano concertos at any rate), and there are moments of concrete melodic beauty



ALEXANDER SCRIBAINE.

in the first movement, with much lucid development and figuration growing out of the main themes. The second part is of decided harmonic charm, with passages of singular beauty for the orchestra, and the finale is the music of passion with a touch of the heroic and militant. The whole work is undeniably interesting, and has about it a flavor of freshness which speaks well for the originality of its composer. Scriabine played his concerto with an infectious enthusiasm which caught the fancy of the audience and won him a resoundingly cordial reception. His technic is that of a piano playing musician rather than of a concert performer, but his full, soulful tone and the refinement of his musical expression make his performances grateful to the discriminative ear. The shorter numbers had much melodic beauty, with strong suggestions of Chopin. That is a compliment rather than a reproach.

The orchestra played a brilliant "Tzigane" capriccio by Rachmaninoff, and Glazounoff's third symphony, full of Wagner and Tschaikowsky reminiscences.

Safonoff led the orchestra in the Scriabine accompaniment.

Germaine Schnitzer's Second Recital.

The following attractive program has been arranged for Germaine Schnitzer's second New York recital, which is announced for Monday afternoon, January 7, at Mendelssohn Hall:

Prelude and Fugue, F minor.....	Bach
Sonata, op. 57, Appassionata.....	Beethoven
Variations Serieuses.....	Mendelssohn
Impromptu.....	Chopin
Valse.....	Chopin
Nocturne.....	Chopin
Scherzo, C minor.....	Chopin
In der Nacht.....	Schumann
Les Abeilles.....	Dubois
Rhapsodie, No. 9.....	Liszt

INTERESTING PHILHARMONIC CONCERT.

The third set of Philharmonic concerts took place with the assistance of Aloys Burgstaller, on Friday afternoon, December 21, and Saturday evening, December 22. The program was as follows:

Overture, Anacreon.....	Cherubini
Christmas Eve, Excerpts from Suite.....	Rimsky-Korsakoff
Overture, Tannhäuser.....	Wagner
Siegfried's Love Song.....	Wagner
Prelude, Meistersinger, Act III.....	Wagner
Walther's Prize Song.....	Wagner
Ride of the Valkyries.....	Wagner

Although Safonoff's fame had been established in this city chiefly as a Tschaikowsky interpreter, each additional appearance of the Russian conductor stamps him as a specialist in some new field. At the first and second Philharmonic concerts this season he revealed himself as a Mozart and Schumann authority of unusual gifts, and the concerts last week gave him a chance to accomplish some Wagner readings which for vitality, elemental force and emotional exuberance have not been equalled in this city since the best days of Anton Seidl.

It sounds strange to say that a leader could gain a triumph with the more than hackneyed "Tannhäuser" overture, but that is precisely what Safonoff did, arousing such tumultuous and prolonged applause that it seemed as though the delighted hearers were insisting on a repetition of the whole work. The "Ride of the Valkyries" and the "Meistersinger" excerpts were also given full-blooded, richly corpused performances which were a source of unbounded joy to Wagner lovers who like to hear that composer's music played and not preached.

Burgstaller, a singer of surprising effeminacy, considering his large presence and the heroic music he undertakes, gave oversentimentalized renderings of his two numbers, and displayed a voice which though large, inclined to that peculiarly "white" quality more frequently found in Italian tenors than in German. His contributions to the program were not a source of unmixed joy.

The Cherubini overture was read with bewitching charm and captivating tone color. The Rimsky-Korsakoff suite, richly scored, imaginative and brilliant "program" music, found Safonoff in a domain where he has no superior. He gave a wonderfully inspiring performance of the picturesque tone painting.

The playing of the orchestra was above criticism during both concerts, and stamps the Philharmonic Society as a rejuvenated and eminently virile body under the healthful domination of Safonoff.

In the "Christmas Eve" suite, a chorus of male singers, from Frank Taft's Bach Society (of Montclair, N. J.) rendered notable assistance with their tuneful and incisive singing.

Voice Production in Singing and Speaking.

One of the most interesting and valuable of recent publications is the book just brought out by J. B. Lippincott Company, entitled "Voice Production in Singing and Speaking," by Wesley Mills, professor of philosophy and lecturer on vocal physiology and hygiene in McGill University, of Montreal, Canada. The volume is interesting, because one's attention is riveted on every sentence, so clear and understandable has the author made his presentation. It is remarkable, because it is devoid of any prejudice and does not attempt to exploit any new method or fad. It is profound because it is based upon a scientific knowledge of the anatomy and physiology of the human system and especially those functions pertaining to the subject of the work.

There are nineteen chapters in this volume, every one of which is a lesson in singing or speaking.

Any vocal teacher can study Dr. Mills' volume with profit, and it will be a useful adjunct to insist upon pupils reading this book in connection with their studies.

Public speakers, and especially such as use their voices in church sermons, would gain immensely by a careful study of this altogether excellent book.

The sixty-three illustrations are a valuable aid to the reader. The author treats nothing in a superficial way, but discloses a profound knowledge of the entire subject. The volume is a valuable work and should prove an important addition to the literature on the voice and voice production.

Rosenthal at the Metropolitan.

Rosenthal drew a crowded house to the Metropolitan last Sunday evening, and with his sensational performances quite outshone the assisting "star" artists of the Opera. The wizard of the piano played two movements from Chopin's E minor concerto, and his (Rosenthal's) own "Humoreske and Fugato" on Strauss themes. Both numbers were given with the same overpowering effect which Rosenthal's playing always engenders, and he was made the recipient of an ovation such as no Sunday concert has witnessed at the Metropolitan for years. Rosenthal seems to set the standard for applause, just as he does for piano art.

FRANK LA FORGE'S SEASON.

Frank La Forge, having completed his season in the United States, has sailed for home. His tour with Gadski brought him conspicuously forward as composer, pianist and accompanist, and his reputation was greatly enhanced. So admirable was his work as soloist and accompanist that in many of the concerts he fairly divided honors with the prima donna.

La Forge is a prolific composer, but nothing commonplace ever comes from his pen. Several of his songs were sung by Gadski with fine effect. Some of the best known of La Forge's songs are these: "Retreat," "Hidden Wounds," "Reawakening," "Like the Rosebud" and "I Love But Thee." His gavotte for piano was frequently played by him on his recent tour and never fails to win an encore.

The story of La Forge's success is told in these newspaper notices:

The songs, "Verborgen Wunden" and "Like the Rosebud," were of special interest, inasmuch as the composer, Frank La Forge, acted as Madame Gadski's accompanist, and when she rendered his compositions, he was obliged to again and again bow his acknowledgments. Frank La Forge added to the pleasure of the evening by playing a Liszt polonaise in an unusually intelligent and finished manner.—Times, Detroit.

Madame Gadski, in her singing of La Forge's "Verborgen Wunden" discovered to her hearers the fact that her voice is of exceptionally wide range, sinking on occasion even into the realm of the contralto. This number and the following, "Like the Rosebud," attained unusual favor, the composer acting as accompanist to the singer, was forced repeatedly to make his bows to the audience. Frank La Forge, offered as a piano solo a polonaise by Liszt. The selection was played with a decision, power and finish that made it pleasing to hear.—Free Press, Detroit.

Frank La Forge's two piano offerings, Chopin's ballade, op. 47, and a Liszt polonaise, formed a slight break in the song program, and were given by a truly finished artist.—Commercial Tribune, Cincinnati.

"Like the Rosebud," by Frank La Forge, was sung by Gadski in a manner that won the hearts of the audience. A notable addition to the pleasure of the evening were the piano solos by Frank La Forge, who gave Chopin's ballade, op. 47, and polonaise by Liszt, playing with such artistic feeling that he was compelled to respond to an encore each time. Mr. La Forge is a thorough musician and his playing of the accompaniments to Madame Gadski's songs added greatly to the pleasure of the program.—Courier, Buffalo, N. Y.

Frank La Forge at the piano was most sympathetic in his accompaniments, playing entirely without notes. His eyes were fastened on the face of the artist, and he was entirely with her in all her moods of expression. His solo numbers were given with artistic feeling and encores for both were demanded and given.—Commercial, Buffalo, N. Y.

The grace and delicacy demanded by the poetry of Chopin were given in the exquisite rendition of the nocturne in D flat major. The Leschetizky numbers, arabesque and toccata, were bewitching and fairly sparkled under his hand. His touch was like velvet in the concert etudes by Poldini, and "Meine Freunde," by Liszt, and the smoothness of his runs, which are like rippling water, was displayed especially in the MacDowell numbers, the "Witches' Dance" being fairly fascinating. Wherever a particular theme ran through the harmony, whether in the right or the left hand, it sang; not because it was pounded out, but because the accompaniment was a subdued undercurrent. The La Forge gavotte found its fitting place among the compositions of the masters and the audience was so insistent at the close of the number that he was obliged to repeat it. To the MacDowell etude de concert, which was played with breadth and brilliancy, the artist was again forced to respond to a recall, for which he gave Booth's octave study. The most pretentious numbers were the first sonata, op. 37, by Beethoven, and the Hungarian fantaisie by Liszt. In the first number all the varied moods of the composer were met by corresponding ones in the pianist, the passionate fire of the allegro being in direct contrast to the restfulness of the adagio, through which sang the beautiful melody interwoven with rippling variations. The splendid program was brought to a brilliant close by the Hungarian fantaisie by Liszt.—Gazette-Register, Rockford, Ill.

Frank La Forge was the accompanist, and at the piano he proved himself ideal in the part. Playing all the accompaniments he gave one from memory, he watched closely the singer, and his music was part of the song, so perfect was his performance. He also played two solo numbers, and as encores to an enthusiastic recall he played one of his own compositions and a shadow dance of MacDowell. Mr. La Forge has won much recognition as a composer, and his songs are sung by a number of the great concert artists. His "Like the Rosebud," sung with such fine effect by Madame Gadski, was well received by the audience of Friday night, and he shared in the honors of its reception.—Daily News, Dayton, Ohio.

The first part of the program closed with a piano solo by Frank La Forge, the ballade, op. 47, by Chopin. This was rendered with all the fire and delicacy of touch which the emotional music of Chopin requires. At the conclusion of the ballade, Mr. La Forge gave in response to an enthusiastic recall a gavotte of his own composition.

The second part of the program consisted of songs by French and American composers, among them two by La Forge, "Verborgen Wunden" and "Like the Rosebud," both of which were so well received that Madame Gadski graciously repeated them. Frank La Forge is thoroughly in touch with her artistic spirit, and his performance was quite as artistic as Madame Gadski's singing. Accompanied by the symphony orchestra, under the direction of Prof. Morehead, Mr. La Forge played the first movement of the concerto in A minor, by Grieg. He did it superbly and was enthusiastically encored, responding with MacDowell's delicate etude de concert.—Times, Chattanooga, Tenn.

The La Forge songs in the second group are of distinct beauty and worth and increased the respect felt for the talents of the young composer. "Hidden Wounds" is dramatic and has individuality, and the "Like the Rosebud" is a bit of melodic inspiration charmingly fitted with accompaniment. Both are songs that merit attention. Mr. La Forge was at the piano and again delighted with accompaniments which were remarkable not only because of being played entirely from memory, but because of the perfect technical finish, the complete sympathy, and the admirable proportion and balance which distinguished them. They were ideal.—Tribune, Chicago.

In the second group the artist sang two songs written by her talented accompanist, Frank La Forge, and so well were these

he can play it without the book, as Mr. La Forge did yesterday. Incidentally, he played some solos—Brahms' rhapsody in B minor, a gavotte of his own composition and a study by MacDowell—and played them remarkably well.—H. E. Krehbiel, in Tribune, New York.

The accompaniments were admirably played, and from memory, by Frank La Forge, who also showed skill and charm as a solo pianist in music by Brahms, MacDowell and himself.—Globe and Commercial Advertiser, New York.

Frank La Forge played Madame Gadski's accompaniments with finish and distinction, and he did it entirely from memory—a proceeding that gives a freedom and spontaneity that scarcely outweigh the risk involved. Mr. La Forge also played some solos—Brahms' B minor rhapsody—with fine musical comprehension; also a gavotte of his own and a concert study by MacDowell.—Richard Aldrich, in Times, New York.

One of her songs, "Like the Rosebud," was composed by Frank La Forge, who accompanied her throughout the afternoon and, by the way, played all of her accompaniments from beginning to end, encores and everything, without once looking at a note. Her "Like the Rosebud" was so warmly received by the audience that it had to be repeated, and when Mr. La Forge, who was on the program for piano solos, played a gavotte of his own composition, that, too, was quickly taken into popular fancy. His instrumental work was excellent and his accompaniments were played with skill and fine adaptation to the vocalizing of Madame Gadski.—Telegram, New York.

Frank La Forge was at the piano. He is as great in his work as Madame Gadski is in hers, playing all the songs from memory. As solo numbers he played the Chopin ballade and Liszt's polonaise. Mr. La Forge's work was excellent in both numbers, his playing finished and clean cut. In response to encores came an etude de concert by MacDowell and his own composition, a gavotte. Two of his songs also figured on the program and had to be repeated. It is hard to know which to admire most, his compositions, his solo work or his fine accompaniments.—Ohio Sun, Columbus, Ohio.

Frank La Forge was at the piano for Madame Gadski, and in addition gave two solo numbers admirably. He was further represented on the program by two of his own compositions, which Madame Gadski interpreted with exquisite feeling. As a composer his works show beauty, sentiment, almost passion; as a performer his playing was marked by careful reading and remarkable digital dexterity.—Ohio State Journal, Columbus.

Madame Dario's Activities.

Fidella Dario, who has a large following in Greater New York, recently established the Musical Art Society of 100 singers, at Hudson, N. Y., which is, one might say, a town institution, as it meets at the Court House for weekly rehearsal. "Pinafore" and "The Messiah" are the widely contrasting works the society will perform this season. In the society are several of Madame Dario's pupils, among them H. S. Rivenburgh, tenor of Christ Church; Isabel Weber, contralto of the English Lutheran Church; Louise Kay, soprano of the German Lutheran Church; William McCune, bass of the Roman Catholic Church; Mrs. C. T. Davis, soprano of the Baptist Church; Emma Herbs, contralto, and David Allen, tenor, of the Methodist Church. The accompanist is A. R. Mullens, a talented young Englishman, organist of Christ Church. There is a small orchestra also in conjunction with the society. John Billingham, conductor. The Woman's Club, of Peekskill, N. Y., is also directed by Mme. Dario, having but recently organized; there is an auxiliary chorus of men, Mr. Brady, director, of the First Presbyterian Church. Several of her New York pupils are on the stage, and have achieved success in that career.

Bromberg at Rye Seminary.

Edward Bromberg, the basso cantante, gave a song recital at Rye Seminary, December 18, which was unusually successful, the distinguished audience (the hall was crowded) remarking that it was the most artistic affair heard. He sang in six languages, English, German, French, Italian, Russian and Japanese, having studied the last named with a Japanese scholar; this special song was "Kimi-Ga-Jo," the Japanese national air. He accompanied the Russian songs with explanatory remarks, and had to repeat some of them, as well as German and English songs. His explanatory remarks were now grave, now gay, and sly bits of wit caused the audience to become thoroughly en rapport with him. A very sympathetic accompanist was Miss Wheeler, piano teacher at the seminary. Following the recital the principal said "Auf Wiederschen," but not "goodbye." Safonoff and Dr. Neitzel were among those indorsing Mr. Bromberg and his method of singing.

Moritz F. Rubinstein Endorsed.

Moritz F. Rubinstein, of 816 Carnegie Hall, holds personal endorsements as a teacher of voice from Edouard de Reszke, Wilhelm Gericke and other musicians of renown.



FRANK LA FORGE.

received that both were encored, and the blushing young composer was compelled to rise half a dozen times to receive the acknowledgments of the audience. Madame Gadski takes a great interest in the musical career of young Mr. La Forge, and was quite as much delighted at his success, to which she so heartily contributed, as he himself could have been. Both songs are of the style of music, dramatic and reflecting every shade of the written words. They are decidedly music worth the attention of singers looking for a new field of interpretation.—Times-Star, Cincinnati.

The audience insisted on hearing one of Mr. La Forge's songs twice after Madame Gadski had sung it once. * * * Mr. La Forge played the accompaniments with much taste, and in full sympathy with the singer.—Philip Hale, in Herald, Boston.

La Forge's piano solos won much applause and encores, and his own compositions were in themselves features of the concert. The audience was of the most enthusiastic kind, not being dampened in its ardor by the heavy rainstorm outside.—Loris C. Elson, in Record, Boston.

La Forge not only accompanied admirably, but contributed several piano pieces in such manner as to win for him a couple of encores.—Traveler, Boston.

Mr. La Forge accompanied Madame Gadski with consummate skill and such sympathy as is only possible when a pianist who has the skill of a virtuoso has made the music so completely his own that



THE MANHATTAN OPERA.

Verdi's "Aida," December 19.

Il Re	Mugnoz
Amneris	Cisneros
Aida	Russ
Radames	Bassi
Ramfis	Arimondi
Amonasro	Ancona
Un Messaggiero	Tecchi
Conductor	Campanini

Much has been promised for the Manhattan production of "Aida," and therefore much was expected. Be it said



CONDUCTOR CAMPANINI.

at the outset, that the realization far exceeded the anticipation. "Aida" is an opera which offers the best possible medium for the art of the singers, the conductors, and the stage manager, and in none of those departments had the most finical preparation been spared. The complete result was an "Aida" performance as fine as has ever been given here in point of lavish stage equipment, in effectiveness of ensemble, and in brilliancy of individual vocal achievement.

The main interest centered, of course, in the appearance of the two new "stars," De Cisneros and Bassi. Let us concern ourselves first with the former, who has the preference by sex and by royal right, as the Princess Amneris.

Stately in height and proportion, regal in manner and bearing, and sumptuous in garb and adornment, De Cisneros was pictorially by far the most impressive Amneris New York has ever seen. With clinging draperies of soft stuffs that enhanced what they were supposed to conceal, with a wealth of auburn tinted hair flowing loose down her back, and bare arms and neck hung with flashing jewels of antique design, this daughter of the Egyptian kings might well have stepped out of a page from a George Ebers novel, or a canvas by Sichel.

De Cisneros acted the part as well as she dressed it. Her plastic poses, expressive gestures, and transitions from queenly dignity to womanly tenderness and passionate jealousy were all accomplished with superb histrionic technic. The quarrel with Aida, the scene outside the prison of Radames, and tableau at the finale were unusually fine pieces of acting, and not the conventional attitudinizing with which most opera singers strut about the stage.

Vocally, De Cisneros made a great hit as with her appearance. She has a voice of remarkable range, and seemingly is capable of singing dramatic soprano roles as easily as those for mezzo soprano or contralto. Her high tones, even in the heavy ensemble numbers, rang out clear and true, while her lower register was thrilling when she allowed it to pour forth its full volume and richness. She phrases with subtle art, and is ever intent on bringing out in her delivery the full dramatic meaning of the text she is illustrating. Her Amneris is altogether a finished and highly significant conception, and augurs most brilliantly for some of the future work with which De Cisneros will delight the patrons of the Manhattan.

Bassi, who sang the part of Radames for the first time in his life, was constrained and unresourceful in his acting—which hardly suggested the demeanor of a victorious general and popular hero—but he more than atoned for his histrionic shortcomings by a passionate sincerity in his singing, and a reckless outpouring of pure robusto tenor singing, such as local operagoers have not enjoyed since

the time of Tamagno. Bassi's high tones are of the most unreserved character, and they made the rafters and the applause ring. It must not be assumed, however, that Bassi excels only in bravura feats, for aside from the brilliancy and beauty of his altitudinous tones, he possesses also real musical powers, and in the finer phases of song, such as phrasing, enunciation, polished delivery, etc., he did much that was lovely and exceptionally artistic. At times his voice takes on a slightly "white" quality, but so rarely that he will easily be able to rid himself of the nuance as soon as he finds out how distasteful it is to American ears. Bassi's Celeste Aida was an inspiring performance, which won him a perfect hurricane of applause, and at once stamped him as another rare "find" of that wonderful operatic discoverer, Oscar Hammerstein.

Russ, an affectionate rather than a passionate Aida, made herself needlessly ugly by donning a most unbecoming dress and wig. Her singing has many admirable traits, but also some blemishes, such as excessive tremolo, and uneven registers. In the final duo and in the second scene with Amonasro she was at her best.

Arimondi, as Ramfis, gave a sonorous and striking performance. Ancona was a vehement and convincing Amonasro, and sang with rare beauty of tone and distinction of phrasing. The others in the cast were competent members of the excellent ensemble.

Campanini again did wonders with the score, the singers, the chorus and the orchestra, and after the overpowering processional scene at the finale of Act II, he was called to the stage and applauded and cheered to the echo.

The mounting of "Aida" showed great taste, and no saving of expense. The decorations were all in real Egyptian style and colors, the temple scenes and the Nile at night being especially noteworthy examples of stage setting. The costumes were exquisitely harmonious in color, arrangement and mode. All in all, "Aida" is an achievement of which Mr. Hammerstein may well be proud, for no other opera manager in the world could have duplicated it with an establishment only a fortnight old.

Donizetti's "Lucia," December 21.

Sagaro	Bonci
Lucia	Pinkert
Alisa	Severina
Ashton	Minoli
Raimundo	Mugnoz
Arturo	Venturini
Normanno	Tecchi
Conductor	Tanara

The "Lucia" performance was made exciting by the withdrawal, at almost the eleventh hour, of Campanini as the conductor. He had some difference of opinion with the orchestra, and finally refused to conduct, a circumstance much to be regretted, for he is an artist with the baton. The other conductor, Campanini, deserved a rest, and so Fernando Tanara led, not well or wisely; but with zeal and with tolerable correctness. "Lucia," aside from the imperishable sextet, does not offer many opportunities to any of the singers except the two principals, and Bonci and Pinkert availed themselves effectively of the opportunity to shine. Bonci's tones were like spun gold, and



OSCAR HAMMERSTEIN.



DE CISNEROS AS AMNERIS.

his phrasing and delivery were again those of a perfect artist. No wonder Madame Lehmann called him the greatest singer of our day! Pinkert's coloratura is a thing worthy of all praise, but in sustained song almost any one of the other first class singers at the Manhattan is her superior. The stage accessories of "Lucia" were splendid, and the chorus acquitted itself gloriously.

Bizet's "Carmen," December 22 (Matinee).

With Bressler-Gianoli, Dalmore, Renaud and Gilibert, the "Carmen" matinee was a reception of the triumph which this cast achieves at every presentation of Bizet's masterpiece at the Manhattan. It is the most notable opera achievement now to be experienced in New York.

Gounod's "Faust," December 22 (Evening).

With Donald, Altchevsky, Ancona, Arimondi, etc.

Sunday Evening Concert, December 23.

The assisting artists were Lhévinne, Miss Arta, Donald, Dalmore, Ancona.

Verdi's "Aida," December 24.

A special Christmas Day performance of "Aida" was given at the Manhattan, with the famous cast which is the talk of the town. Bassi, De Cisneros, Ancona, Russ and Arimondi again were an inspired ensemble, and "Aida" was sung with all the vim and tonal charm that marked its première at the Manhattan.

Swedish Singers Please.

At Carnegie Hall, on Sunday evening, Anna Hellström, one of the prima donnas of the Stockholm Opera, gave a concert which ended her tour of this country. Madame Hellström has a magnificent soprano voice, of extensive range and carrying power, exceptionally lovely in quality, and trained to perfection in all the arts and graces of

song. She made an overpowering success in a "Traviata" aria and some hauntingly beautiful Swedish folk songs.

Theodore Björksten, who assisted, sang "Cano's Lament," from Leoncavallo's "Pagliacci," with true operatic fervor and high musical intelligence, besides exhibiting a voice cultivated and controlled with the most exquisite finish and taste. He was applauded to the echo.

Martina Johnstone played some violin solos with much musical feeling and brilliant technic, and won several enthusiastic recalls.

Safonoff as Teacher of Pianists.

Now is the time for young pianists to avail themselves of a rare opportunity to study with Wassily Safonoff, the teacher of Lhévinne, Scriabine, and other noted pianists. Mr. Safonoff has a class for advanced pianists at the National Conservatory of Music, where he is the director. He is a great teacher of technic as well as repertory, and doubtless will have his class filled during the next two or three weeks. For further information address the secre-



BASSI AS RHADAMES.

tary of the National Conservatory of Music, 47 and 49 West Twenty-fifth street, New York City.

Great Artists at the Freundschaft Club.

Members of the Freundschaft Club and their guests enjoyed a most successful concert Saturday evening of last week, given in the handsome hall of the clubhouse on Park avenue and Seventy-second street. The singers were Corinne Rider-Kelsey, Janet Spencer, Signor Bonci and M. Seveillac. There were violin solos by Rose Zamel, and Andre Benoit was the pianist of the evening. The program, bright and interesting, closed with the quartet from "Rigoletto." The concert was arranged by Henry Wolfsohn.

Daniel Visanska's Activity.

Among the violinists of New York Daniel Visanska holds an enviable position, and every time he plays in public his reputation is enhanced. He has been engaged by the Young Men's Hebrew Association of Philadelphia as soloist in its concert to be given January 3. Immediately thereafter the violinist will go South for a short tour. His dates will be filled principally in South Carolina. Visanska will receive an ovation when he plays in Columbia, his native place.

Kneisel Quartet Concert.

The next concert of the Kneisel Quartet will be given on January 8. The program will be Mozart's A major quartet, Beethoven's piano trio, in E flat, op. 70, No. 2, in which Ossip Gabrilowitsch will play, and Tschaikowsky's quartet, op. 22.

First Production of "The Valkyrie" at Rouen.

(Cable to The Musical Courier.)

PARIS, December 23, 1906.

First production of "The Valkyrie" here at Rouen under Edward Falck's direction. Remarkable success.

DELMA-HEIDE.

Unclaimed Letters at This Office.

There are letters in THE MUSICAL COURIER office addressed to L. M. Ruben and Emile van der Goe.

ROLLING IN THE LOBBY.

Melba's son, George N. Armstrong, was married in London last week to Ruby Otway, daughter of Colonel Otway, of Park Lane. Among those at the wedding were: Prince Francis of Teck, the Duke and Duchess of Devonshire, the Duke and Duchess of Abercorn, Lord and Lady Mount-Stephen, Lord and Lady Brassey and Earl and Countess Cadogan. Mme. Melba's gift to her son is said to have consisted of a completely furnished castle in Ireland and an annuity of \$7,500.

The repertory at the Manhattan will be as follows, this week: Wednesday (tonight), "Carmen," with Bressler-Gianoli, Donald, Dalmore, Renaud and Gilibert; Friday, "Faust" has been substituted for "Il Trovatore," with mondi, as Mephistopheles; Saturday (matinee), "Rigoletto," with Pinkert, Bonci, Renaud and Arimondi; Saturday (evening), "Aida," with Russ, Di Cisneros, Bassi, Ancona and Arimondi.

The Metropolitan's schedule for the week is: Wednesday (tonight), "Damnation of Faust" (Farrar, Chalmin, Plançon and Rousseliere); Friday, "Lakmé" (Sembrich, Rousseliere, etc.); Saturday matinee, "Siegfried" (Burrian, Fleischer-Edel, Kirby-Lunn, Van Rooy and Rappold); Saturday evening, "Bohème" (Bessie Abbott, Dippel, etc.).

During the performance of "Aida," at the Manhattan Opera House, last Wednesday night, Mme. Russ, who sang Aida, was hurt in a fall that was too realistic, on account of the eagerness of Mr. Ancona, as Amonasro. The fall occurred in the third act, when Amonasro spurns Aida after her refusal to grant his request. The singer fell against a piece of scenery and bruised her face severely.

"Parsifal" will be sung at the Metropolitan on January 22.

Burgstaller will make his reappearance at the Metropolitan week after next, probably in "Siegfried."

"Lohengrin," in French, will surely be sung at the Manhattan, perhaps next week.

The prices were raised last Sunday evening at the Metro-



MAURICE RENAUD IN "THE FLYING DUTCHMAN."

First New York Performance of "The Student King."

Splendid Production of Reginald De Koven's Romantic Opera at the Garden Theater.

It was a happy idea of Henry W. Savage to set apart Christmas night for the first New York production of "The Student King," Reginald de Koven's new romantic opera. The festive note is strongly indicated in this latest of De Koven's dramatic lyric works. "The Student King" is presented in the metropolis after a long and successful run in Chicago and performances in Boston, Philadelphia and other cities. There is a very numerous public whose musical inclinations are not sufficiently profound for Grand Opera, with a capital G, that nevertheless has outgrown the silly and vulgar musical comedy, so called, that is heard in this land. It is to this class of music lovers that "The Student King" will appeal, and, moreover, there are thou-

Stanislaus Stange and the late Frederic Ranken, is admirable. Buffoonery is wholly eliminated from the lines. The scenes of the story are laid in Bohemia. The plot is delightfully unprosaic, and centers around the old Bohemian custom of electing a student of the Prague University to reign as king for a day instead of Rudolph, the royal head of the nation. Princess Ilsa, of Tyrol, arrives at the inopportune hour with her ladies of honor, to take part in the festivities, and falls in love with the student, Francis, who has been chosen king for the day (from noon to midnight).

The Student King, a youth of striking beauty, is the antithesis of the emaciated, hideous old king. No wonder the charming princess is horrified when she learns that the forbidding old monarch wants her for his bride. All sorts of exciting situations are introduced in the wonderful carnival scene (in the second act). The young lovers plan to elope, but before they can carry out this plan the midnight gong ends the twelve hour reign of Francis, the Student King. Then the real king, Rudolph, decrees that Francis shall lose his head, but the agony is cut short, for a courier discloses the secret of Francis' birth, and he turns out to be the son of Rudolph, and hence the legitimate heir to the throne of Bohemia. The young lovers receive the old king's blessing, and so it all ends in the merry old romantic way. Miss Abarbanell is bewitching in the role of the princess, but she did not earn all the honors. Madame Arcaro, as Lady Anne, proved a very finished singer, and an uncommonly clever actress. Henry Coote, the Student King, was another whose singing and stage business was admirable. Alexander Clark, as King Rudolph, is a capital fun maker of the refined order. A word of praise is due that amazing pair of courtiers, Grumblekoff and Merrilaff. Eva Fallon, as Fantine, the maid of Princess Ilsa, was as dainty in song and acting as a fairy turned to life.

At the close of the second act Miss Abarbanell brought out the composer, and to the usual demands for "a speech," Mr. de Koven spoke a few graceful words about Christmas, and thanked the audience for its hearty greetings. The theater was crowded and the enthusiasm was prolonged until the final fall of the curtain on the beautiful hall of the university, in the third act.

In a future number of THE MUSICAL COURIER more will be said about the special features of the performance, which once more show Mr. Savage to be a manager of the highest ideals.

Sherwood in the South.

William H. Sherwood, the celebrated American pianist, has just returned from a successful two weeks' tour in the South, and his manager, Lena G. Humphrey, is arranging another trip in the same section of the country for next March. Mr. Sherwood gave recitals in Memphis, Tenn.; Little Rock, Ark.; Ardmore, I. T., and El Paso, Tex. He also gave lecture-recitals at a number of schools, including the Industrial Institute and College, Columbus, Miss.; Meridian Female College, at Meridian, Miss.; Normal School, Norman, Okla.; Texas Presbyterian College, Milford, Tex.; and Switzer College, at Itasca, Tex.

Here are some comments:

William H. Sherwood, the well known concert pianist, was heard in Memphis yesterday afternoon in one of his best programs. Mr. Sherwood played with his usual beauty of style and purity of tone and his masterly interpretations of the different numbers were received with enthusiasm by the audience.—Commercial Appeal, Memphis, Tenn., December 2.

William H. Sherwood, the pianist, was heard in recital at the concert hall of the Woman's Building yesterday afternoon. The audience was a large one, including many of the music lovers of Memphis, and each number of the splendid program which was given was greatly enjoyed. Mr. Sherwood is a master of technic. The most difficult of the compositions for the piano are his delight. He handles them superbly. There are but few artists so gifted in the matter of tone coloring. The instrument is to him something living, moving, breathing. His is the most delicate of touches when the occasion or selection requires—when it becomes necessary he can bring forth from the piano all the effects of the storm. The program given by Mr. Sherwood yesterday included the "Variations Serienses," one of the most difficult of Mendelssohn's works; the Schumann scherzino, the Sherwood-Paul edition of the Chopin-Liszt "Maiden's Wish"; the Chopin nocturne in D flat, the Godard "En Route," concert etude; selections from Bolzoni, Chelius, Macdowell, Wagner-Liszt, Rubinstein, Moszkowski, Tchaikovsky, Verdi-Liszt and Raff. The arrangement of the Bolzoni menuett in B, for piano, from the stirring quintet, was made by Mr. Sherwood and dedicated to Mrs. E. T. Tobe of this city. Following the recital a reception was tendered Mr. Sherwood at the studio of Mrs. Tobe. Mr. Sherwood is distinctively an American pianist. In his work he has done much toward bringing to the front the compositions of American composers and in his program yesterday some of these



LINA ABARBANELL IN A CHARACTERISTIC POSE.

sands of musicians who will enjoy it. The cast for the metropolitan première at the Garden Theater last night (Tuesday) follows:

Francis, the Student King	Henry Coote
Rudolph, King of Bohemia	Alexander Clark
Grumblekoff	Frank Hayes
Merrilaff, Cousin of Rudolph	Thomas E. Leney
Cupid, Chairman to the King	Dorothy Buscher
Klingel, Curator of Prague	Detmar Poppin
Heinrich	James E. Feeny
Wilhelm	J. R. Phillips
Frederick	Percy Parsons
Ferdinand	Albert Pellaton
Ilsa, Princess of Tyrol	Lina Abarbanell
Fantine, Maid of Ilsa	Eva Fallon
Lady Anne, a Tyrolean Noblewoman	Plavia Arcaro
Milka	Leonora Watson
Greta	Rowena La Barre
Gretchen	Eleanore Brooks
Frieda	George Brooks
Musical Director, Arthur Weld.	

The score of "The Student King" is in De Koven's best vein. The music is spontaneous and charming. With the presses waiting for the copy, it is not possible at this hour to give an extended analysis. The libretto, written by

compositions were given prominence.—Commercial Appeal, Memphis, Tenn., December 2, 1906.

Retaining his old time fire and virtuosity, Mr. Sherwood is today a greater artist than ever. His playing was a wonder and a delight in its marvelous technic, its deep poetic insight and feeling, and its beautiful tone color. His rendering of the tragic "Moonlight Sonata" is more intellectual than emotional. The cradle song of Chopin could not be more exquisitely played. The idea of infinite tenderness was ideally expressed and the clinging legato in a pure, singing tone of softest, sweetest melody was enchanting, while in contrasting the "En Route" of Godard, played with immense dash and brilliance.—The Morning Democrat, Ardmore, I. T., December 9.

The audience that greeted Sherwood, the famous American pianist, at the Christian Temple last evening was a compliment to his rare musical genius, and the feast of music he gave his hearers was a treat in the harmony of sweet sounds and delicate tone coloring such as one seldom has the good fortune to enjoy. That Sherwood more than made good the promises that had preceded his coming was evident from the prolonged and sincere applause with which his work was received. From the exquisite "Cradle Song" of Chopin to the crashing bars of Schubert-Tausig's "Military March" there was a perfection of mechanical execution, combined with a faculty of interpretation that classed the performer at once among the masters. His wonderful interpretation of Beethoven's "Moonlight Sonata" brought out a burst of genuine admiration that was in no wise lessened by his renderings of "The Magic Fire-Charm," from Wagner's "Valkyrie," and the "Witches' Dance," by MacDowell. Two selections were rendered by special request after the regular program had been given. One of the prettiest bits of tone coloring was brought out in "Ethelinda," a delicate bit of composition that marks its author as no less talented in the creative world of music



LINA ABARBANELL AS PRINCESS ILSA.

than in the art of interpretation from the older masters.—Arkansas Democrat, Little Rock, Ark., December 4.

The beautiful auditorium of the Christian Temple was filled last night with as enthusiastic an audience as has gathered in Little Rock for a long while. The occasion was the second appearance in this city of William H. Sherwood, one of America's foremost pianists, who executed a long program calling for a high degree of technical skill and wide acquaintance with musical compositions. By special request Mr. Sherwood played two extra numbers, the fire music from "The Valkyrie," by Wagner, and the staccato etude by Rubinstein. Whether in the berceuse of Chopin, where the lightest touch and delicacy were required, or in the grand military march of Schubert-Tausig, where thundering and rapidly moving chords were called for, Mr. Sherwood showed himself a master of the keyboard.—Arkansas Gazette, Little Rock, Ark., December 4.

Mr. Sherwood's playing is at once magnificently powerful and exquisitely melodious. His soft passages are of a coloring impossible to describe, and he gives some of the most beautiful pianissimo effects ever heard. His intellectuality subdues emotion in his playing and the artist perpetually triumphs over the virtuoso. That is, Mr. Sherwood never plays for the sake of showing his own execution, and never sacrifices an artistic effect to it. His program was varied and beautiful; the little group by the American composers, himself and MacDowell, being especially attractive as contrasted with the old composers. A great artist, distinguished on both continents, known wherever music is mentioned, has come and gone, and Ardmore holds it an honor to have had him within her gates.—Daily Ardmoreite, Ardmore, Ind. Ter., December 9.

GERMAINE SCHNITZER'S BOSTON SUCCESS.

Germaine Schnitzer, the talented young pianist, achieved a most emphatic success in her debut in Boston on December 14.

Some of the opinions of the Boston critics are as follows:

Germaine Schnitzer, a youthful pianist from Germany, of whom great things have been said by those returning from abroad, made her American debut in Chickering Hall yesterday afternoon. To say that she achieved success is to put it all too mildly; hers was a blazing triumph, a complete conquest, an arousing of the hardened and invertebrate among concert goers. This girl is without question the greatest and most important new voice in piano playing that has sounded upon us for a decade at least. First of all Miss Schnitzer has the soul and temperament of a genius. It is not so much now she plays—though her technic is colossal—as what she says while she is playing. She does things at her own sweet will, but even in her caprices she has the inestimable gift of being interesting, of convincing you that this and no other is the way of art. She has fire and abandon that are sometimes almost tigerish, but she has also a purely poetic side that lifts her quite out of the ranks of the merely dashingly emotional.

Close to this pianist's amazing magnetism and art of interpretation is her technical equipment. Her tone is full, strong and wonderfully rich in left hand passages. The mere mechanics of playing she has conquered mightily. Nothing appears too appallingly difficult for her wrists of steel. Her scales, trills and "lace work" are adequate, if not completely perfect. She has supreme beauty of phrasing and she manages her pedal effects with skill. Miss Schnitzer opened her recital with the Bach-Liszt prelude and fugue in A minor, but it was not until she was perhaps a quarter way through the Schumann "Carneval" that her genius began to be felt. She interpreted this wonder work of romance as no one else has done, hurting the feelings of the hidebound, perhaps, by the freedom of her readings. But she invested the piece with an air of compelling charm that older and more renowned artists have failed to give it. Much of this newness of feeling she put also into the Chopin A flat ballade, which was altogether fascinating to hear. She gave the Liszt "Benediction de Dieu" with a nobility and sonority that were extraordinary for a young woman, while her rolling off of the Saint-Saëns toccata and the Schubert-Tausig "Military March" was the prodigal display of tonal fireworks.—Boston Journal, December 14, 1906.

In wise France they remember that music is human; that, indeed, it really exists because it gives pleasure to human beings. In Paris they count even piano recitals among the humanities, while in Germany and in our more than half-Teutonized musical America it often becomes a kind of mechanical inhumanity to pianist, piano and audience. The pianist plays, the audience listens, the piano (sometimes) endures, but does any one, in eight recitals out of ten, derive any real pleasure from them? They are like the playing of golf after the doctor has said it is good for a middle aged man of sedentary habit. The art of music presumably requires piano recitals; the pianists must live; the audience must have their music to hear, and so it goes. Therefore the fresher and the keener the pleasure when Miss Schnitzer, until yesterday quite unknown here, actually humanized her recital. She had the agreeable charm of warm youth and dark comeliness—a rather "troubling" charm, her Parisian hearers used to call it—and she used spontaneous and delicious little artifices to enhance. She was very much in earnest in her playing. She bent intently over the keyboard when she would make her tones largely eloquent. She mused with an upturned eye and rapt countenance when her composers mused. Her bravura animated her as it animated her hearers. She was not discharging a task or "filling a date" in her manager's schedule for her. She seemed to be playing for the pleasure of it and the responsive and obvious pleasure of hearers. There was almost gaiety in it. You were sure she had put the feather in her hair and the shiny stuff on her frock for the joy of the whole occasion. She was really young and really human, and pianists so seldom are.

Yet in her playing Miss Schnitzer disclosed traits by which she might take herself very seriously indeed, and which were the more interesting and commanding because they seemed so spontaneous. Her technic, for example, is free, fluent and curiously individual. It accomplishes what the music asks, but not always in the way precedent and custom suggest. Her playing is clear; it can be fleet; and it is always elastic. Arabesques come lightly and surely off her fingers; and when the music demands she can make her tone clearly and largely sonorous. The beauty and the variety of this tone is Miss Schnitzer's best quality. She can give it soft roundness, shimmering liquidness, crystalline brightness. She can draw it in long, melodic lines; she can break it into sparkle; she can caress it into the shape-phrases; she can make it march with the eloquence of the music, and declaim with its vigor and earnestness. The varied color of it matches the varied quality. Broad, deep and quiet were her shadings of Bach's fugue. Her tone brightened or softened, glowed or cooled, reflected twenty capricious hues of fancy in the tonal pageant of Schumann's "Carneval." Tender lights touched it to soft iridescent reflections that at moments were almost ethereal in Liszt's "Benediction." It glinted in Saint-Saëns' toccata. It danced wistfully through Schubert's transcribed ballet tunes. In the short pieces it had sometimes the voice of lyric rapture and sometimes the passion of sustained song. If one piano piece more than another is hackneyed, it is Schumann's "Carneval." Time and again and year after year we must hear it. Yet it came as newly to Miss Schnitzer's audience yesterday as it seemed to come to her. They heard and she felt it not as a minute tour de force in varied expression, but as the swift procession of romantic fancies that unrolled itself before Schumann's eyes and ears. Once more the fitful pageant had the glamour that is its fluid life. Delicately rhapsodic in its turn was her playing of Liszt's music as of tender and fitting musings, and there was the suggestion of poetic improvisa-

tion in her ballad of Chopin. The eager warmth of youth was in all her playing, but of a youth that has learned so soon to control itself, that knows the secret of design and proportion. No wonder Miss Schnitzer humanized the recital. Imagination and poetry were in play in it.—H. T. P., Boston Evening Transcript, December 14, 1906.

Germaine Schnitzer, a pianist whose home is in Paris, made her first appearance in America yesterday afternoon in Chickering Hall. There was a deeply interested and enthusiastic audience. The program was as follows: Liszt's transcription of Bach's prelude and fugue in A minor, Schumann's "Carneval," Liszt's "Benediction de Dieu dans la solitude," etc.; ballade in A flat and two études by Chopin; ballet music from "Rosamunde," Schubert-Fischhof; toccata, Saint-Saëns; military march, Schubert-Tausig. Miss Schnitzer is a young woman who has played with uncommon success in European cities. The Herald spoke yesterday of the suspicion excited in the breast of the American lover of music when he reads the wildly enthusiastic tributes paid to many young singers, violinists and pianists in foreign cities, a suspicion that has been born of disappointment. Who in Boston does not remember Gertrude Peppercorn, Muriel Foster and Clara Butt, who sang "Abide With Me," passionately, and with the aid of a piano and a cabinet organ? Yet each one of them had been lauded to the skies in England, and Miss Peppercorn and Miss Foster had "triumphed" in German cities.

When the representative of Miss Schnitzer came to Boston he admitted that the critics of Berlin, Vienna, Paris and Brussels had

reading of Bach's prelude and fugue. Such transcriptions are deplorable, but she almost reconciled the hearer to the disarrangement, for she played as though the music had been written originally for the piano; she did not attempt to remind the audience of the mighty voiced organ, with its thunderous pedals. Her contrapuntal playing in the fugue, her management of the different voice parts, her exquisite sense of proportion, her intelligent phrasing—these and other characteristics of the performance showed unmistakably her musicianship.

In her interpretation of the "Carneval," she was romantically poetic. Seldom does this sorely maltreated composition receive such sympathetic treatment. The capriciousness, the whimsicality, the tenderness, the brilliance, the dreaminess of Schumann's music were expressed with the spontaneity of an improvisator. There was no suggestion of a deliberately contrived mosaic. There was the continuity of fantastical sleep chasings in the brain of a sensitive poet. Poetical expression also characterized her performance of the rhapsodic composition of Liszt and the ballade of Chopin. Only a finely bred pianist could play Schubert's ballet music with such adorable simplicity tinged with the composer's peculiar melancholy. Her interpretation of Saint-Saëns' toccata was distinguished by its glitter and its true elegance. Such women and men are very rare, and it is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists, a world inhabited largely by mechanicians of high and low degree. Seldom does any pianist display both strength and tenderness, both marked mechanical proficiency and sentiment that is charged with womanly feeling and arises to imaginative heights.—Philip Hale, in Boston Herald, December 14, 1906.

Another young artist claimed the attention of concert patrons yesterday afternoon, Germaine Schnitzer, pianist, making her American debut in Chickering Hall before an audience that evidently enjoyed the program offered by the youthful aspirant for musical honors. Considering the number of concerts at the present time,

the attendance was of goodly proportions. Mlle. Schnitzer's program comprised the A minor prelude and fugue, Bach-Liszt; "Carneval," Schumann; "Poetic and Religious Harmonies," Liszt; ballade and two études, Chopin; "Ballet de Rosamonde," Schubert-Fischhof; toccata by Saint-Saëns, and the Schubert-Tausig "Military March."

Mlle. Schnitzer is a brunet with a striking personality. She is very much in earnest when playing, evidently in self-possest and her manners are pleasing and free from affectation. It will be seen from the make up of her program that there are many chances for fortissimo display in the selections. In this case it was not an error, for the artist needs ask no odds on the score of womanly weakness, for she has energy and strength quite unusual in performers of her sex, and several times she fairly "got down to the iron" so vigorous was her work. She has a brilliant though not immaculate technic, some of her rapid fingerings being a bit blurred; but her scales, chord runs and arpeggios were generally smoothly played and the various sentiments of the composers she ably set forth as occasion demanded. Musical feeling, earnest and deep, is shown by the young woman, whose equipment for her chosen profession is of a high order. She comes at a time when the visits of pianistic giants are but recent events, and so the favor with which she was received doubtless will prove very gratifying to her.

In the Bach prelude and fugue there was breadth and power of expression clearly shown, and the same may also be said of the Liszt "Harmonies." Possibly the contrasts in the latter were a trifle too great, but the dignity of the piece was admirably retained throughout. The familiar Schumann "Carneval" went well enough, especially in the preamble and "March," in which Mlle. Schnitzer's wrists of steel easily held their place with the nimble fingers of velvet which gave such delicate and crisp expositions of other parts of the well worn number. The second of the Chopin études was the best of the group, an encore being in order after the excellent performance of this dainty piece. The Saint-Saëns toccata was notably effective in the rapid staccato passage work, and in the "Military March," of course, Mlle. Schnitzer was at home in working up a tremendous climax which aroused plenty of enthusiasm.—Howard (also Dramatic Editor), in Globe.

A young woman pianist of extraordinary power flashed upon Boston yesterday, when Germaine Schnitzer of Paris gave a recital in Chickering Hall yesterday afternoon before a large audience that was surprised into warm enthusiasm by her playing. She not only startled and delighted her hearers by her brilliancy and power, but also won her way into their hearts by her poetic spontaneity and the intensity of her emotional expression. This is what she played: Liszt's transcription of Bach's prelude and fugue in A minor, Schumann's "Carneval," Liszt's "Benediction de Dieu dans la Solitude," ballade in A flat and two études by Chopin, ballet music from "Rosamonde," Schubert-Fischhof; toccata, Saint-Saëns; "Military March," Schubert-Tausig.

One of the most surprising things about Miss Schnitzer, who is slight of figure and delicate of mold, is the power of her tone. In fortissimo passages that call for great strength her music is thunderous, and yet it is never all sound and fury, signifying nothing. The meaning of her emotional message is always limpidly clear; it is never drowned in mere noise. The same is true of her brilliant moments, where extreme fleetness combined with the most precise accuracy is displayed in a remarkable degree. Here one is not oppressed with the sense of user mechanism, for Miss Schnitzer's imagination, tinged with a delicate poesy, shines through every swiftly gliding bar and phrase of the music.

Her tone, too, is something delightful to hear. It does more than merely "sing." It lingers, it penetrates and thrills by its quality, as if the player had some secret control over the sound after it is started on its way to the heart by the blow of the hammer on the string. Miss Schnitzer gave to Schumann's "Carneval" a romantic interpretation, glowingly vivid in varied illumination such as Boston has seldom heard. Her idealism was beautifully expressed in Liszt's "Benediction," while she made the Bach fugue transcription a thing of beauty and sentiment where most pianists give us a series of purely manual exercises.—Kent Perkins, Boston American.

Tilly Koenen, of Munich, gave a song recital, presenting selections from Schubert, Schumann, Martucci, Handel and Brahms.



GERMAINE SCHNITZER.

THE MUSICAL NEWS OF ATLANTA.

ATLANTA, Ga., December 20, 1906.

Hannah Spiro and Paul Donehoo gave a recital, with a program devoted to works for two pianos, at the Klindworth Conservatory, recently, that proved of unusual interest to musicians. The compositions played were the Liszt "Concerto Pathétique," the Schumann "Andante and Variations," op. 46, and Max Reger's "Variations and Fugue," on a theme by Beethoven.

Students of the Klindworth Conservatory united in a concert on December 11. Music for the piano and violin, both solo and ensemble, was played by Hannah Spiro, Willie Theo Moss, Regina Silverman, Ruby McGaughey, Harry Schlesinger, Myrtle Armstrong, Vivian Marsh, Ethel Morrison, Annie Vogt and Paul Donehoo.

Advanced pupils of Grace Lee Brown gave a vocal concert on the afternoon of December 12. The singers included Mrs. T. S. Wilkins, Ysabel Salbide, Ruth Freeman, Mary Bostrom, Mary Carson, Ethel Jones, Neila Lou Walton, Mamie Hays, Maud Haverty, Mrs. J. Fowler Richardson. Eda Batholomew was the piano accompanist. The program was made up of songs and arias by Rotoli, Allitsen, Clayton, Johns, Anderson, Schubert, Schumann, Reinecke, Grieg, Gomez, Chaminate and D'Indy. Vivian Marsh played violin obligati for two songs of Reinecke, sung by Ethel Jones.

Pupils of piano and voice studying with Viola Hampton were heard in a long program at Cable Hall, on December 7. Edward Barnhart, violinist, and Leroy Rogers, accompanist, assisted. The players and vocalists were Willie Clyburn, Mary Clyburn, Mary Kenny Jerome, Maud Miller, Mary Parker, Mary Peth Todd, Clio Dobbs, Margaret Moore, Earle Cox, Kate Marston, Emily Keen, Mrs. Park Wolford, Rosalie Eubanks.

Another interesting pupils' concert this month took place at Cable Hall. The young pianists who played are studying with Kate K. Blatterman. Mrs. E. H. Wingfield, soprano, assisted. Music of the masters and modern composers was played by Mary Hodges, May Horine, Rebecca Schein, Rosa Lichtenstein, Annie Lichtenstein, Laura Sartelle, Marie Houston, Gertrude Weekly, Janet Douglas and Ida Lichtenstein.

Harold Bauer Abroad.

The London Press on his interpretations of the great composers:

Schumann—There is no finer Schumann player alive than Mr. Bauer.—Globe, June 7, 1906.

Chopin—As a Chopin player, Bauer comes easily first amongst all pianists now before the public.—Saturday Review, June 15, 1906.

Bach—Particularly striking was his performance of Bach's Italian concerto, which in his hands became a rich, full blooded thing of life instead of the fossilized morsel of antiquity which most pianists offer for our edification.—Daily Graphic, November 9, 1906.

Brahms—I know of no living pianist who could have equalled Mr. Bauer's playing of the Brahms-Paganini variations.—Musical Standard, June 1, 1906.

Beethoven—It would be difficult to name an artist who could have played Beethoven's "Les Adieux, l'Absence et al Retour" with such a mingling of breadth and flexibility of style, such life and such finish of phrasing and variety of tone.—Star, November 9, 1906.

Liszt—It is hard to believe that even Liszt himself could have horrified a sensitive listener more by his interpretation of his bone rattling, teeth chattering work ("Totentanz") than Mr. Bauer horrified him at the Queen's Hall Symphony concert last Saturday. Mr. Bauer's performance was superb—horribly superb—a masterpiece of magnificent technic.—Times, February 2, 1903.

Chopin—Such an artist is pre-eminently fitted to shine as an interpreter of Chopin.—Morning Post, November 9, 1906.

César Franck—There is a temperamental likeness between César Franck and Mr. Bauer.—Musical Standard, December 14, 1906.

Mendelssohn—Nothing finer than the Mendelssohn prelude and fugue has ever been done in St. James' or any other hall.—Saturday Review, June 14, 1906.

De Busay—In De Busay's "La Soirée dans Grenade" Mr. Bauer displayed that sympathy with modern music which has always been one of his characteristics. * * * He has a distinct genius for the interpretation of modern piano works.—Daily News, November 9, 1906.

J. Edmund Skiff in Recital.

J. Edmund Skiff, the tenor and organist, is enjoying a very busy season. Mr. Skiff was engaged for a recital at Plainfield, N. J., on December 13, and gave a varied program, which included, among others, "Indian Love Lyrics" by Amy Woodford-Findon; some Henschel, Dvorák and Strauss songs, and some lighter songs by Haesche-Mildenberg-Rogers, and a group of manuscript songs by Mrs. Celia Aarup Greene. The Plainfield papers made the following comments on his recital:

It was an enthusiastic and appreciative audience that gathered last evening in the Y. M. C. A. hall to listen to the recital given by

J. Edmund Skiff, tenor, with the assistance of Mae Jean Colt, reader, and Mrs. Celia Aarup Greene at the piano. Mr. Skiff has never been heard to better advantage than in the seventeen songs which he gave last evening. It was a program which called for much resource and insight into the author's meaning, but Mr. Skiff adapted himself exceedingly well to the various changes and sang with feeling and expression. The hits of the evening were the three songs of the last group entitled "Bliss," "An Explanation," compositions by Mrs. Greene, and Lohr's "A Little Irish Girl." The four Indian love lyrics, however, gave him more opportunity for show of dramatic art and expression.—Daily Press, Plainfield, N. J., Friday, December 14, 1906.

Those who failed to attend the song recital given by J. Edmund Skiff, tenor, assisted by Mae Jean Colt, reader, in the Y. M. C. A. hall last evening missed one of the most delightful musical evenings of the season and the best recital Mr. Skiff has ever given. From the opening number, which was a brilliant love song by Haesche, to the last number of the evening, he held his audience entirely with him. It was truly artistic singing—robust and ringing where required, sad and sorrowful in places and closing with an exceedingly dainty and attractive group of tone poems by Mrs. Greene, which were given with a keen appreciation of the requirements of the voices sung. In the four Indian love lyrics Mr. Skiff was at his best and sang with temperament and passion.—The Plainfield Courier-News, Friday, December 14, 1906.

Scott Triumphs in Oberlin.

At the holiday concerts, in Oberlin, December 4 and 5, Henri Scott, the basso, added another to his list of suc-



R. WATKINS MILLS
152 King Henry's Road
London N.W.
Dec 14/06.

GREETINGS FROM R. WATKINS MILLS.

cesses. Although suffering from the effects of a cold, Mr. Scott created a most favorable impression, particularly in his singing in "The Messiah," as will be seen from the following:

Having heard Mr. Scott sing, it would seem that we need look no farther—for a few years at least—for a man who has the voice and the ability to sing the difficult solos in "The Messiah" with accuracy and finish, and who, at the same time, is able to sing the lines given the bass in the "Beatiitutes" with equal efficiency. Mr. Scott has a good voice of pleasant timbre and adequate compass.—Oberlin News, December 14, 1906.

On Friday, Mr. Scott will sing "The Messiah" with the Philadelphia Choral Society, making his fourth "Messiah" concert this month.

Mrs. Bailey Joins Granberry School.

The Granberry Piano School has engaged Gertrude Bailey to replace Theodora Snow, who retires from the faculty on account of illness.

Janpolski to Sing in "St. Peter."

Much interest has been aroused over the coming production of the oratorio, "St. Peter," by Father Hartmann, the priest-musician, in Carnegie Hall, on January 27. Albert G. Janpolski, the baritone, has been specially engaged to sing the part of Christus.

La Forge has returned to Berlin to resume his concert work and teaching. Several New York managers made him flattering offers to tour this country next year as a concert pianist, but these propositions were rejected.

MUSIC IN NORWICH.

Norwich, Conn., December 19, 1906.

The choir of the Broadway Church, under the direction of Frederic Lester, gave an excellent interpretation of Frank Seymour Hastings' cantata, "The Temptation," last Sunday evening.

Marion Parkinson, a promising pupil of Leila Troland Gardner, sang several songs with pleasing effect at a recent Old Folks Concert.

A large and appreciative audience filled Slater Hall on Wednesday evening to listen to the Edward Strong Quartet. They gave a delightful program, with Fred Lester at the piano.

Gertrude Betts, of New York, sang at a recent entertainment under the auspices of the Masonic lodges. Her voice is a high soprano, and she was very well received.

Catherine O'Brien, formerly soloist at St. James' Church, New London, and last year appearing in vaudeville, was here with Andrew Mack, in "Arrah-Na-Pogue," last Thursday night.

Charles Dyer, who has been heard here several times, sang at the Norwich Club, Tuesday afternoon, December 18. Mr. Dyer has a well trained voice, exceptionally good enunciation, and excellent taste in arrangement of his programs. His work is always polished and enjoyable.

One of the most artistic musical affairs ever given here was the song recital of Helen Lathrop Perkins, at the Norwich Club, last Thursday evening. Gifted with a clear, limpid soprano voice, added to a charming personality, Miss Perkins sang two difficult arias, as well as her lighter songs, with unusual ease. John Cheshire, who assisted, showed a complete mastery of the harp, especially in his own compositions. A group of songs, with harp accompaniment, was a pleasing innovation.

LYLE F. BIDWELL.

THE MUSICAL NEWS OF PROVIDENCE.

PROVIDENCE, R. I., December 22, 1906.

Anna Hellstrom, prima donna of the Royal Opera of Stockholm, Sweden, assisted by The Verdandi, the Swedish male chorus of this city, Oscar Ekeberg, director, and Franklin Wood, basso, gave a very interesting concert at Infantry Hall, last Wednesday evening.

Mildred Smith, soprano, and Bertha E. Burdick, contralto, pupils of Elizabeth Tripp Northup, were heard in a song recital at Miss Northup's studio Wednesday evening, December 12. The singing of the young ladies reflected great credit on the competent work of their teacher, Emma J. Williams was a very efficient accompanist.

The second concert in the students' course, under the auspices of the Providence Musical Association, was given last Friday evening in Memorial Hall. Francis Macmillen, the young violinist, was the artist, and his brilliant performance was heartily enjoyed by the large and enthusiastic audience present.

A well attended musicale was given last Wednesday evening by Evangeline Larry and Harriet Mansir, at their studio, in the Conrad Building. Mrs. Alice Woodcock, cellist, was the assisting artist.

The Arion Club presents "The Messiah" tonight, at Infantry Hall. The soloists are Madame Rider-Kelsey, soprano; Gertrude Edmonds, contralto; Kelley Cole, tenor, and Frederic Martin, bass; Dr. Jules Jordan, conductor.

The Jordan Opera Company will present Flotow's "Martha" at the Providence Opera House some time in January. The proceeds will be given to the Pineridge camp for consumptives.

The special musical services on Sunday evenings at St. John's Episcopal Church have been drawing a large attendance. George F. Wheelwright is the choirmaster.

A Slumber Song.

Sleep sweetly in this quiet room,
O thou, whoe'er thou art,
And let no mournful yesterday
Disturb thy peaceful heart,
Nor let tomorrow scare thy rest
With dreams of coming ill;
Thy Maker is thy changeless friend,
His love surrounds thee still,
Forget thyself and all the world,
Put out each glaring light,
The stars are watching overhead,
Sleep sweetly, then,
Good night.

—Anonymous.

SOME OF THE ARTISTS



Who will use the **Mason & Hamlin** Piano
during the Season of 1906-1907



CINCINNATI.

CINCINNATI, December 22, 1906.

The Ohio Conservatory of Music is being equipped with a new Kimball pipe organ. Prof. Andrew J. Bark has been engaged for this department, and he will also have charge of the chorus work of the Conservatory. As a chorus conductor Mr. Bark has made his mark in the many excellent choral concerts given under his baton in Music Hall. Definite plans for the works to be given by the mixed chorus of the Conservatory will mature in the next few days and will include both oratorio and opera. Mr. Bark is widely known as a composer, some of his songs being included in the repertory of artists, and as an organist he has long been before the local public, serving first for a term of four years as choirmaster and organist of the Church of the Immaculate Conception, then for a similar term of highly successful work at Holy Trinity Church, of this city. He held the position of musical director and organist of St. Xavier's Church for eighteen years, the elaborate musical services of that church testifying to the director's ambition and experience. Four years ago he accepted the musical management of St. Lawrence congregation on Price Hill, devoting much energy to the organization of a choir of men's and boys' voices, in compliance with the edict of the church for reform.

Mrs. William McAlpin will present her pupils in quite an interesting and novel program the first week in January. The first half will be devoted to selections from grand opera, the second to the reigning successes now running on Broadway. Mrs. McAlpin has just returned from the East and is busy rehearsing and coaching her talented class.

George Ragovay, cellist of the College of Music faculty, gave a remarkable program Monday evening, December 17, at Wurlitzer Hall. His numbers included the following groups; "Ave Marie," by Leoncavallo; "Samson et Delilah," Saint-Saëns; "Maskenball Scene," Popper; lento intermezzo from Lalo's concerto; "Spanish Dances," op. 5 Popper; variations symphoniques, Boellmann; cappuccio, op. 24, Goltermann. Mr. Ragovay commands a broad musical tone and his readings are characterized by warmth of temperament. He is an exceptional artist.

Helene Steer-Saxby's recital of her own songs and piano compositions on Saturday afternoon, December 8, in the Woman's Club rooms, was distinctly a feather in the cap of the music department of that institution, under whose auspices the unique and exceptionally interesting program was presented. The piano compositions were: A duet arrangement of "Song Birds of the West," a solo, "In Wonderland," representing echoes of European capitals, and dedicated by permission to Mrs. Nicholas Longworth, and a "Reverie Poétique," followed by an impromptu. The songs embraced: "Zwei Brüder," after Heinrich Heine; "The Wind and the Beam," with text by Edward, first Lord Lytton; "Lullaby," a berceuse written to the words of William Steer-Saxby; "Calmora," on a poem by William Steer-Saxby, graciously accepted by Her Majesty the Queen of Norway; "Sesame," with text by William Steer-Saxby; "December," after the French by Théophile Gautier; "May," a madrigal; "Glycine," on words by Samuel Taylor-Coleridge. The recital was all the more enjoyable because of the fact that Mr. Saxby prefaced each number with a brief historical analysis. The piano compositions were played by Mrs. Saxby and Evelyn Windham. The songs were interpreted by Corinne Moore-Lawson, soprano, and Louis Ehrhart, baritone. In point of dignity and merit the songs deserve first mention.

In a general way they show cleverness of construction and considerable originality of thought and development. The strongest, perhaps, in these respects is the song "May," written in the form of a madrigal. It has swing, energy and vitality. The music of "December," too, breathes the inspiration of the poem. Heine's "Zwei Brüder" receives dramatic treatment, the tragic tone and coloring being consistency carried out without any sameness. In "Sesame" there are some stirring contrasts and climaxes. A fine sense of characterization is observed in the group, "The Wind and the Beam," the berceuse and the "Calmora." Altogether, the songs are to be classified with those that are on a high plane, and deserve far more than a passing recognition. The piano compositions show ingenuity. Mrs. Lawson and Mr. Ehrhart were both in splendid voice and sang the numbers with authority.

Mrs. William McAlpin was proud to extend welcome last week to her former pupil, Vera Stanley, who appeared as the prima donna with the Rose de Haven Sextet at the Columbia. Miss Stanley will be remembered as the lyric coloratura soprano who appeared at Mrs. McAlpin's operatic performances of "Un Ballo en Maschera," "The Mikado" and "The Mascot."

Madame Dotti, of the College of Music faculty, contem-

plates a number of students' recitals this season, in which she will present the advanced members of her class at the college.

Fritz Veling's German version of "Ben Bolt" has been accepted and sung by the Wiener Gesang Verein, of Vienna.

Gisela L. Weber, violinist, of the College of Music faculty, has successfully met a needed demand for orchestral training for young students of the violin by the establishment of a sight reading class under her personal direction. Two hours a week are devoted to this class, which meets regularly on Saturday afternoons. The fee is only nominal.

The College Chorus is being organized under the direction of Louis Victor Saar for the second Music Hall concert.

The second chamber concert of the series by the Marien String Quartet, of the College of Music, will be given in the Odeon on January 16. On this occasion Louis Victor Saar, who has already made his Cincinnati debut as director and composer, will be the pianist. One of his own quartets for piano and strings will be performed.

On the afternoon of January 17 Lillian Arkell Rixford, organist and teacher of the College of Music, will give the second of her series of instructive recitals, in the Odeon.

Despite the manifold teaching duties shared by Romeo Gorno, pianist, and Gisela L. Weber, violinist, of the College of Music faculty, nevertheless it is their intention to give an evening of sonatas some time next month—probably the 22d.

J. A. HOMAN.

The Pope's Musical Adviser.

This is the latest photograph of the Abbé Lorenzo Perosi, composer of oratorios, and musical adviser to the



Pope. Perosi is said to have given the inspiration which caused the Pope to issue his famous proclamation on Gregorian music in the Catholic churches. There are well founded rumors to the effect that the powerful priest-composer may be induced to come to America in 1907-08, in order to lead several of his oratorios here. They are works of excellent musical facture, if not of great melodic originality.

Kuzdo's Violin Solos Charm His Audiences.

Many concert engagements were filled by Victor Kuzdo during the past two months in and around New York City. At the musicale of the Flatbush Knickerbocker Club a fortnight ago the feature of the evening was a Hungarian rhapsody played by Kuzdo with immense dash and virtuosity. Dvorák's "Humoresque," which he gave as an encore, was redemand.

At the Hoboken Quartet Club concert he received a perfect ovation for his matchless rendition of Wieniawski's "Faust Fantasie," with the accompaniment of the orchestra. The genuine sentiment and intensity with which he infused this favorite selection will linger long in the memory of those who were fortunate to hear it.

In the performances of "Camille" by Virginia Harned and company, before a large audience at the Lyric Theater, in Cincinnati, Christmas afternoon and evening, the incidental music was given by a quartet formed by Arthur Forwood Bower, tenor, of the Henry W. Savage staff, and three pupils from the class of Lino Mattioli, of the College of Music, namely, Ruth Woodford Morgan, soprano; Amy Nelson, contralto, and William Scully, bass.

CLEVELAND CHATTER.

719 THE ARCADE, CLEVELAND, December 20, 1906.

The most important local event since my last has been the first concert of the Singers' Club at Grays' Armory. To reach the apex of the matter at once I will state that it was by long odds the best ever given by this fine organization. A. R. Davis, a talented amateur, who wielded the baton for the first time in public, is largely responsible for the really artistic results. He has been the Moses who has led the club into the promised land of realization. Davis succeeded in getting more out of his singers than any of his predecessors and a much finer ensemble was attained at this concert than ever before. For the first time in its history the club interpreted the songs with tonal color. The several parts really sang with a unified tone production that lent such vocal coloring as one hears in a single voice. And this is saying much both for the club and its director. The dynamic shading and attack were of the finest and showed what this splendid body of singers is capable of doing when it does its best. It has established a standard of excellence which I hope it will be able to maintain. Davis has the good will and enthusiastic support of the entire club membership and thereunto he has, by this concert, annexed your correspondent. Janet Spencer was the assisting soloist and fully maintained her artistic prestige. Her voice is one of rich resonance and she used it with splendid temperamental finesse. The only criticism to offer is that her choice of selections was of a somber and quiescent cast which imparted to her work a slight tinge of monotony.

Ellen Beach Yaw appeared at the Armory this week with her company and scored another success for the Lyceum League management. Miss Yaw is the same exponent of specialized vocalism she was some years ago. She trills and warbles upon the tones in high alt like a wild song bird, albeit her middle register has acquired a little more vibrance and resonance than it possessed formerly. She gave the "Lucia" scene and David's "Brilliant Bird" with a brilliancy that rivaled the flute obligato that accompanied them. Her soloist support, however, is not up to her standard. Maximilian Dick, the violin soloist, has a facile technic, but his tone is small and his bowing gives a spasmodic character to his phrasing that palls upon one's ears. Miss Lay, in her accompaniments, was excellent, but when she essayed her solos she assumed such a colorless mood that her playing lacked vitality and esprit. Miss Yaw has surrounded herself with secondary satellites rather than stars of individual magnitude. They are lost in the shadow of her brilliancy.

Miss Yaw was obliged to charter a special train to reach the city in time for her concert. As it was she reached the Armory at 9:30, just as the first number had been finished. The audience waited patiently and received her with cordial greetings.

The Sunday "Pops" will resume operations at Keith's Theater on the 30th. At the first concert both Beck and Ring will direct. The concerts will be managed by a committee of the musicians aided by Mr. Daniels, local manager of the Keith Theater. Now that the matter has been assumed by the musicians themselves it is probable that they will take personal interest and pride in the concerts and a better standard of playing will result. Personally, I am much interested in the success of these concerts as they are of the highest value in popular musical education and development. With the prestige of Keith local representative and the personal interest manifested by the players, I apprehend that they will be more successful and popular than ever. The orchestra has been augmented from thirty-five to forty-five men, which will give more symphonic character to the work.

Harry Cole and W. C. Howell appeared at Kenton this week in "The Messiah." As both have sung this oratorio a number of times I presume that they were successful in their present engagement.

Chas. E. Clemens, our local organist par excellence, gives an organ recital at Symphony Hall, Boston, Mass., January 2. Clemens' reputation as a recitalist is rapidly extending throughout the East and West, and wherever he has appeared his services are desired a second time, which fact indicates his merits.

Frank P. Atherton, a composer, who has placed some of his manuscript with Schirmer, has recently located here and will contribute to the musical gayety of local circles. If he has the goods he will find a market for them in due season; as yet there is no copyright upon the right kind of musical activity.

As is usual for the season the church choirs are making elaborate preparations for Christmas services so that celestial circles are occupied just now with their own affairs.

WILSON G. SMITH.

GREATER NEW YORK.

NEW YORK, December 24, 1906.

The first private concert of the Amateur Glee Club, Frank Seymour Hastings, president; Arthur Philips, conductor, season 1906-07, took place at Aeolian Hall, Thursday evening, December 20, when the singers were assisted by Flora V. Finley, violinist; Mrs. C. E. Sholes and Mrs. E. S. Stanley at the piano. Beside these, Dr. Gerrit Smith contributed an improvisation on the organ, to open the concert. The club's membership is composed of experienced solo singers, and the two score men obtain an astonishing volume of tone in consequence. Good work was done in songs by Fitzhugh, Birseck and others, and effective was their singing of Hastings' own "Bring Her Again To Me," originally known as a solo. George C. Carrie, the tenor, and James Stanley, basso, contributed vocal solos which lent variety to the program, and this was still further emphasized by the violin playing of Miss Finley, who distinguished herself in pieces by modern composers, though it was a bad night for stringed instruments. Hastings' three songs, "A Red, Red Rose," "Fair Helen," and "Proposal," were admirably sung by Mr. Carrie; the last named is a fine song, sure to make its way. The singing members of the club are:

Howard S. Borden, L. C. Bisselle, Robert D. Brown, Charles A. Bruce, Robert C. Campbell, George C. Carrie, Thomas H. Chalmers, Maitland St. G. Davies, L. S. Handley, F. S. Hastings, Frank Hemstreet, George Hewlett, Abner U. Howard, Owen Jones, Edward P. Johnson, Stephen J. Pigott, Arthur Philips, Guy Philips, H. B. Pomeroy, E. J. Sisley, Charles E. Sholes, F. W. R. Smythe, James Stanley, H. S. Stone, Justin Thatcher, A. A. Wiederhold, Thomas E. Whitbread, W. S. Whittsey.

Students' concerts at the New York College of Music, Carl Hein and August Fraemcke, directors, are always well attended, such is the interest manifested by those engaged in them. December 19 there was a violin recital by the so called "Bach Class," when seven numbers were played by mostly advanced pupils. Four boys and three girls constitute the "Bach Class," which played three groups of pieces from a suite by Bach, and from sonatas. Frank Williams played the difficult "Devil's Trill" well; F. Cardona has temperament; Rosalie Miller did her share, and Fred. Bernstein, technically the most advanced, was a great credit to his teacher.

The New York German Conservatory of Music pupils' concert, in the same hall, December 17, brought forward a varied program of vocal and instrumental pieces. In order to show the variety and character of the work the program is reprinted below:

Trio, for Piano, Violin and 'Cello.....	Haydn
Sadie Nathan, Otto Stahl and Cora Sauter.	
Au rouet, for Piano.....	B. Godard
Inex Turner.	
Air Varie, G major, for Violin.....	Ch. Dancla
Eye Hath Not Seen, from Holy City, for contralto.....	Gaut
Esther Wooley.	
Concerto, for Violin, No. 23.....	J. B. Viotti
Ferdinand Schmidt and Orchestra Class.	
Concerto, for Piano, B flat major (first movement).....	Beethoven
Master William Parsons.	
O. For the Wings of a Dove, for soprano.....	Mendelssohn
Miss E. Martineau.	
Dances from Henry VIII, for Violin.....	Ed. German
Howard Noe.	
The Banjo, for Piano.....	Gottschalk
Tarantelle, op. 4.....	Karganoff
Grace Shad.	
Trio, for Piano, Violin and 'Cello.....	Haydn
Henry Hager, Otto Stahl and Cora Sauter.	

The next students' concert is to take place January 18, 1907.

The plays presented by the American Academy of Dramatic Arts in the New Empire Theater are always interesting, carefully rehearsed and usually going with quite a professional snap. December 21 "Miss Urquhart's Choice," by Joyce Darrell, and "Her Big Story," by Frank E. Power, were given, both under the stage direction of Edward Warren. Those allotted principal parts in the first mentioned play were Saidee Williams, Marion Willard and Hugh Dillman; all did creditable work. Nancy Avril made a distinctive and droll character of the part of Miss Tilley. All concerned helped to more firmly establish the fact that at this school the pupils learn to act and always know their lines, making objectionable "prompting" unnecessary.

The Manhattan Liberal Club, founded 1869, Horace Greeley first president, is devoted to free discussion, the meetings open to the public. A special holiday program has been arranged for Friday evening, December 28, at Masonic Temple, 230 East Fifteenth street, when Platon Brounoff will give an address, "Can Music Become a Universal Language?" Artists to assist him are Max Dolin, violinist, and Maurice Klisto, baritone.

Irwin E. Hassell, the concert pianist and teacher, appeared as soloist at the Liberati Band concert at the Hippodrome Sunday evening last. Just previous to that he played at the Shakespeare Club, the Missouri Club and at the concert given by the Boys' Club of Paterson, at Orpheus Hall.

The Hungry Club ate their twenty-eighth weekly dinner Saturday evening, December 22, at Hotel Earlington. A literary and musical program followed the dinner, Mattie Sheridan being chairman of the evening.

Mrs. Somerville issued invitations for a muscale for December 20, and the house was well filled by guests, who enjoyed an illustrated lecture on "The Meistersinger," by Mrs. Rhodes. Florabel Sherwood and Eva Emmett Wycoff were among those present.

The dramatic instincts and gifts of Robert Craig Campbell, the tenor of the "Little Church Around the Corner," as became evident in his part in "The Magic Flute," were a surprise even to those who knew his voice well. He was one of the stars of the two performances, which were so successful that the Allied Arts Association, who gave it, are encouraged to give another opera early in the spring, most likely "The Freischütz."

Esther White, who, with her sister, Mary Ogden White, has made a specialty of old English ballad recitals, with explanatory remarks, the latter highly literary in style and contents, is now in Rome, for the express purpose of hearing and studying the music sung in the Pope's Chapel, where some early Italian music is sung, and which cannot be heard anywhere else. She expects to return to her New York studio at the Hotel Colonial January 8, 1907.

Rose O'Brien, contralto, whose singing at a recent concert of the Marum String Quartet and elsewhere has brought her into public notice, was one of the soloists in "The Messiah," under Walter Henry Hall, December 18, at the Baptist Temple, Brooklyn.

J. Warren Andrews, organist of the Church of the Divine Paternity, gave a recital at the Presbyterian Church, Massillon, Ohio, December 14, assisted by Mrs. H. L. McLain, Jessie Russell and Aleda Beuter, vocalists.

Clemens' Organ Recitals.

Charles E. Clemens, the noted organist, will be heard in Boston, at Symphony Hall, on January 2. This recital is one of a series he is to give in the East.

The following clipping from the Pittsburgh Post chronicles Clemens' success at Carnegie Hall:

The organ recitals of last Saturday evening and Sunday afternoon were a delight to the hundreds of people who attended. Mr. Clemens proved himself to be not only a fine technician, but also a sympathetic interpreter of works from the classical and romantic schools. He has the invaluable gift of making his work intelligible, which is what many a very scholarly musician lacks. A man may know his art from Bach to Strauss and yet not be capable of imparting its wonders to others. Mr. Clemens can do this. Those who heard him would be more than pleased if he were brought back during the season to give another pair of recitals.

Although the large majority of the people who attend these recitals have never studied music, Bach's great fantaisie and fugue in G minor, as played by Mr. Clemens, created such enthusiasm that he was obliged to respond to an encore. A Bach fugue, mind you, applauded to that extent!

The very majesty of that composition awes people into admiration. But to have it received as the audience of last Sunday received it should be a rebuke to those musicians who insist upon playing trivial things, one after another, and give as an excuse that the public doesn't care for the good things. Fine music well played does not often fall upon unappreciative ears.

Macmillen in New York, Boston and Other Cities.

The complete and unqualified success of Francis Macmillen, both in Boston and New York, has driven home with telling force the fact for which the country was more or less prepared, that here was an American artist who easily could stand on a footing with the greatest violinists that Europe had to offer. As the New York World said, in commenting upon his metropolitan debut with the New York Symphony Orchestra: "Mr. Macmillen has arrived. His is the virtuoso. His delicacy of coloring, his certainty of touch, the impetuosity of his bowing, place him at once in the front ranks."

In Boston, where he played for the first time December 12 at Symphony Hall, Philip Hale, the well known critic of the Herald, commented upon the violinist's triumph as follows:

"There is no doubt concerning Mr. Macmillen's artistic and popular success in Brussels, Paris, London and other cities, and this success seems now to have been legitimate.

He is a violinist of engaging parts and indisputable talents. It is evident that he has studied faithfully and intelligently under excellent teachers. His technic is well developed; he plays already with the ease and confidence of a virtuoso."

Macmillen now stands out as the bright particular star of the season in the violin list, and the prospects for marked successes throughout the country are exceedingly bright. From now on, judging from the initial tour booked for him by Loudon Charlton, he will be busier than a prima donna. Beginning with his New York recital, December 26, his bookings up to January 31 are as follows:

December 28-9, Cincinnati Orchestra, Cincinnati; December 31, Cincinnati (private engagement); January 2, Indianapolis; January 3, Chicago; January 5-6, Chicago (private engagements); January 8, Elgin, Ill.; January 9, Rockford; January 10, Bloomington, Ill.; January 11, Decatur, Ill.; January 13, Chicago; January 15, Toledo; January 16, Lima; January 18, Dayton; January 19, Akron; January 20, Cleveland; January 21, Springfield, Ohio; January 22, Columbus; January 23, Marietta; January 25, Chillicothe; January 28, Buffalo; January 29, Muncie, Ind.; January 30, Canton, Ohio.

Strassberger Conservatories of St. Louis.

Two musical and histrionic programs were performed in a very satisfactory manner last Monday, at the North Side, and Tuesday at the South Side conservatories auditoriums. The large audiences were enthusiastic. In the Shakespearean plays the participating pupils of the dramatic and elocution departments, which are in charge of Grace Sheets, showed excellent and progressive training. Director C. Strassberger announced "A Midsummer Night's Dream," by Shakespeare-Mendelssohn, will be given with full orchestra, chorus, fairies, dances, etc., in about three months, by pupils of the conservatories.

The pupils (of the intermediate department) participating in the musical part, deserve great credit for their acceptable and careful rendition. The following is the Tuesday program:

Piano Quartet, Parade Review.....	Engelmann
Margaret and Louise Krali, Palm Lauenberg and Sophie Schulte.	
Piano Solos—	
Spinning Song	Merkel
Murmure de Ruisseau	Ravina
Violin Solos—	
Sarabande	Bohm
Frieda Hoechner, Fremont, Neb.	
Berceuse	Godard
Vocal Solos—	
Love's Sorrow	Shelley
Because	D'Hardelot
Romeo and Juliet	Shakespeare
Act I, Scene 4 and Act II, Scene 1.	
Direction Grace Sheets.	
CHARACTERS:	
Lady Capulet	Margaret O'Brien
Nurse to Juliet	Minnie Hilkerbaumer
Juliet	Ruth Mulvihill
Capulet	Leonore Mohland
Tybalt	Gertrude Kirksey
Romeo	Evelyn Henderson
Benvolio	Mathilde Strassberger
Mercutio	Ella Mertens
Attendant	Frieda Pleitner
Menuet, arranged by Louis Mahler	August Schmitt, Violinist
Vocal Solos—	
Good-bye, Sweet Day	K. Vannah
May Morning	Denza
Violin Solos—	
Cantabile et Bolero	Danbe
Sixth Air de Varie	Laure Roeder.
Charles Boersig.	De Beriot
Vocal Solos—	
When Song Is Sweet	Sans Souci
Berceuse	Elsie Wells.
Blind Cupid	Goring-Thomas Lehman
Piano Solo, Menuette	Ella Flammer.
Margaret Krali.	Jadassohn
Piano Quartet, Valse Impromptu	Raff
Quartet as above.	
Merchant of Venice	Shakespeare
Act V.	
CHARACTERS:	
Lorenzo	Evelyn Henderson
Jessica	Mathilde Strassberger
Stephano	Margaret O'Brien
Portia	Gertrude Kirksey
Nerissa	Gillian Richmond
Bassanio	Leonore Mohland
Antonio	Minnie Hilkerbaumer
Gratiano	Ella Mertens
Attendant	Frieda Pleitner

The following appeared on the Monday program: Misses L. Sheehan, L. Robinson, M. Potter, M. Lavin, I. Clemens, A. Hohmann, C. Strassberger, I. Gordon (Wagner, I. T.), C. Mernitz, F. Schlueter, N. Neubeiner (Bell Plain, Minn.), O. Bollhorst, F. Theobald, and Messrs. A. Wissmath, L. Lepper, M. Jost, C. A. Horn, E. Baltzer, J. F. Dohrendorf and Leo V. Zumsteg.

Rider-Kelsey Wins New Triumph in Toledo.

Corinne Rider-Kelsey, the gifted soprano, gave a recital in Toledo, on December 14, which ended in a new triumph for the artist. The critic of the Toledo Blade wrote the following exceptionally fine review of the concert:

Corinne Rider-Kelsey, soprano, of New York, gave a song recital at St. Ursula's auditorium last evening before an audience that might be called large in such inclement weather and that certainly was more than enthusiastic. The enthusiasm was justified, for the concert was the most charming we had attended in a long while. Not alone the actual singing of the soloist, but every detail of the affair was so artistic and harmonious as to give the tout ensemble an undefinable but unmistakable note of distinction. This delightful state of things was not entirely without premeditation on the part of Mrs. Kelsey. When last she sang in Toledo the luster of her voice was temporarily dimmed. Last night she was determined it should shine with its wonted brilliance, and so she provided for it the most appropriate setting available.

In the first place she selected for the theater of her efforts the beautiful auditorium of the Ursuline convent—an ideal place for such functions, being of moderate size, pleasing to the eye and acoustically perfect. The stage setting, the decorative scheme, the make up of the souvenir programs, each contributed something to the whole. Finally, and most important of all, the piano accompaniments were entrusted to Mary Willing, who played them in such masterly fashion as to share the evening's honors. The program presented under such ideal conditions was comprehensive enough to show every side of Mrs. Kelsey's art and of sufficient variety to suit every taste. It was divided into five groups, Old Italian Arias, Old English Ballads, German Lieder, French Chansons and English Songs. Though some styles were naturally more congenial to her than others, the singer's success was unusually uniform in them all. Even after this display of versatility, however, only those who have heard Mrs. Kelsey in oratorio under festival conditions know to what heights she can rise.

Oratorio being her specialty, we are not surprised to find her more at home in the numbers demanding purity of tone and breadth of style than in those that depend for their success on vocal gymnastics or piquancy of rendition. Mrs. Kelsey's voice is of such exceptional beauty that it would be a joy ever to hear her sing a diatonic scale. The more sustained the melody, the more this beauty has a chance to display itself. Thus the floriture of Handel's Italian style did not afford her the best opportunity. The "Chanson Provençale" was awarded a double encore because of its catchy refrain and irresistible swing, not because it was by any means her best number. Mrs. Kelsey's technic in florid passages is good, but it is not phenomenal enough to make trills and roulades pass for music, as Patti and Melba did.

On the other hand Mrs. Kelsey's legato is so perfect that one could not imagine a finer delivery of the opening aria by Bonocini, and the old English song about the Oak and the Ash. The French songs were less impressive, though Massenet's "Noel" was very well done, and the religious spirit of Faure's "En Prière" made it seem congenial. As a singer of the German lied Mrs. Kelsey has advanced a great deal. The Schumann numbers were given with much more of the true German sentiment than we had before heard from her. The "Lorsley" was invested with such exquisite beauty of tone as to be one of the finest offerings, despite the fact that on the

interpretative side it left something to be desired. "Das Rosenband," by Strauss, was distinctly the best of this group and one of the best in the program, being sung with complete realization of its poetry and passion. In the English songs Mrs. Kelsey was, of course, completely at home, but none of them was of much value except the two beauties by Henschel.

Mrs. Kelsey is one of the satisfying singers now before the public. Gifted by nature with a voice of ravishing beauty, she has improved her opportunities of study until the command of her vocal resources is commensurate with their value. Her breath supply is ample and well controlled, while her enunciation is pleasingly distinct. Her readings show vivid musical intuition, and her attitude toward art is sincere and conscientious. In her particular line Mrs. Kelsey need fear no rival among the younger singers of America.—W. A. C., Toledo Daily Blade, December 15, 1906.

A Tribute to Madame Shotwell-Piper.

"Madame Shotwell-Piper's singing was fresh, fragrant and infinitely appealing throughout," said the Allentown News, commenting upon the soprano's recent appearance in that city, with the Arion Society. "It showed her dramatic power, as well as the range and compass of her voice. She rendered 'Die thure Halle,' from 'Tannhäuser,' with magnificent effect. Her interpretations were marked by a wonderful delicacy of intelligence and taste, and she displayed in her vocalism great brilliancy of execution and surprising technical finish. Added to her masterly musical ability, Mme. Shotwell-Piper possesses an unusual charming personality. Her singing is distinctly refined and keenly intelligent. Her voice is rich, of sweet quality, admirably trained with delightful high notes and her coloratura is unusually even and agile."

Coming Recitals by Miecio Horszowski.

Miecio Horszowski, who created such a furore in Vienna, Milan, Rome and South America during this year, and who gave a private recital in Steinway Hall to a small number of musicians and scientists a few days ago, will appear in recital in Carnegie Hall on Sunday evening, December 30, and again on Sunday afternoon, January 6. Horszowski, although only thirteen years of age, will on both occasions play the usual classical recital programs. He has been proclaimed by Sgambati, Joachim and others as a second Mozart.

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Christmas Musicals at Mrs. Morrill's Studios.

Laura E. Morrill presented a number of her pupils in a Christmas musical, December 18, at her studios in the Chelsea. Lillian Snelling, a student, who has advanced beyond the pupil's stage, should receive special mention for her beautiful singing. Miss Snelling is a contralto who has been heard at concerts during the past two seasons, and her bookings this year indicate that she is becoming a favorite. Cora Remington is another who deserves credit for her artistic singing. One of the most remarkable examples of Mrs. Morrill's training was shown in the singing of Grace Crandall, a lady who came to Mrs. Morrill with her voice greatly impaired from improper training. When Mrs. Crandall first sang for Mrs. Morrill she could not speak above a whisper, but after ten lessons she could sing, and after her twenty-second lesson the voice had been restored to its former sweet and delicate quality. Now that Mrs. Crandall has had some forty lessons from Mrs. Morrill, her singing equals that of many artists who have won fame on the concert stage. Mrs. Morrill's treatment of the voice is scientific, and something more besides, for this teacher seems dominated by a spiritual influence that is higher than science. The music heard included a number, "Chasing Butterflies," by Clapison, sung by the Misses Remington and Snelling and Mrs. Pamphlin. Nona Malli sang "Temple Bells," by Amy Woodforde-Finden. With violin obligato, Miss Remington gave "O, Holy Night," by Cedam. Lillian Snelling gave the impressive number from "The Messiah," "O, Thou That Tellest Good Tidings," and "Nur wer die Sehnsucht Kennt," by Tschaikowsky; "Vergebliches Ständchen," by Brahms, and "Der Sieger," by Hugo Kaun. Mrs. Crandall sang "Christmas Song," by Wood, and the program closed with "Faith, Hope and Love," by Shelley, sung by the trio who had opened the program. Charles Gilbert Spross was the piano accompanist.

Saint-Saëns Compliments Mary A. Cryder.

Mary A. Cryder, of Washington, D. C., who was instrumental in making a success of the Saint-Saëns concert in Washington, expressed herself as "thoroughly charmed by this wonderful man." The admiration seems to have been mutual, for that most reserved of men expressed great pleasure in her acquaintance, and not only presented her with an inscribed photograph, but asked the lady for hers, with her name thereupon. Those who know Saint-Saëns will appreciate this sincere compliment. Those who know Miss Cryder will not in the least wonder at it.

The playing of the French composer was highly enjoyed by his audience, including Mrs. Roosevelt and the French Ambassador. Edouard Dethier made an excellent impression, being especially remarked for a peculiar sincerity which added to the beauty of his work. "This artist is destined to make a great name for himself," remarked Miss Cryder on hearing him, and this was many times echoed. Leon Rennay, the tenor, sang admirably, too. In short, the concert was a most successful and enjoyable one.

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CHICAGO, Ill., December 22, 1906.

The eleventh program of the Theodore Thomas Orchestra was an interesting study in nationality. Opening with Handel (overture, D major); Bach (pastorale, from "Christmas Oratorio"), and Bruch, the latter represented by the second violin concerto (the Sarabande concerto); following came France, Bohemia, Russia and Hungary. Surely diversity enough for the most blasé, musically. In the Norwegian rhapsody, the Frenchman, Lalo, is the same brilliant Lalo of the "Le Roi des Ys." It is more than interesting to listen to a Norwegian composition by a Frenchman, and a sparkling nationalistic paraphrase it is. The Bohemian, Josef Suk, whose overture to the "Winter's Tale" brought him recognition and honor, was heard in a particularly fantastique and bizarre creation in his "Scherzo Fantastique." Glazounow, one of the most prolific of the modern Russian school of instrumental writers, was represented by his first concert waltz for orchestra, a well marked rhythmic and melodic value, very Russianesque. Last, but not least, the Liszt polonaise, No. 2, E major. Who shall not say it was a veritable Christmas box program, something for everybody? Comment on the delivery of this cosmopolitan offering is superfluous. The enthusiasm of the capacity house, a good criterion, was proof of its effectiveness. Conductor Stock was repeatedly encored and graciously responded with repetitions. Leopold Kramer, in the Bruch concerto, was as always the distinguished sterling artist. His reading was one of dignity, brilliant in the bravura passages, poetic, and always balanced by the fine, pure vibrant violin tone quality Mr. Kramer has become noted for in his work as concert master of the Thomas Orchestra.

The Kneisel Quartet will be heard on January 2, at Music Hall.

The New York Symphony Orchestra is booked for January 6, at Orchestra Hall.

Wilhelm Middelschulte, organist, will be the soloist with the Thomas Orchestra, on January 4-5, playing Bach's prelude and fugue, in E minor.

Rosenthal will be heard as soloist with the Thomas Orchestra, on January 11-12, in the Chopin E minor concerto, No. 1, op. 11.

At the third concert by the Theodore Thomas Orchestra at Mandel Hall, University of Chicago, December 18, Birdice Blye, pianist, was soloist, playing the Rubinstein

concerto, D minor. Mme. Blye was most heartily encored and responded with Weber's "Invitation to the Dance," which served to show the clear, clean scale playing and delicacy of touch which Mme. Blye excels in.

Dr. William Wade Hinshaw, president of the Chicago Conservatory of Music, who is away en tour, is meeting with great success. Dr. Hinshaw was for three seasons leading baritone of the Henry W. Savage's Castle Square Opera companies, and is one of the best known baritones of the Middle and Western States.

Carolyn Louise Willard, pianist, and a member of the Bush Temple Conservatory piano department, will fill the following engagements within the next few weeks:

December 25—Recital at Union City, Mich.
January 15—Madison, Wis., recital under the auspices of the University of Wisconsin School of Music.
January 17—Ironwood, Mich.
January 19—Faribault, Minn., at St. Mary's Hall.
January 21—Grand Forks, N. Dak., Thurday Musical Club.
January 23—St. Cloud, Minn., State Normal School.
January 29—Chicago, Music Hall.

Dr. N. J. Elsenheimer will play the Brahms G minor quintet at the second chamber music concert of the Kramer Quartet, on January 24. Dr. Elsenheimer is writing the incidental music for Tennyson's "Dream of Fair Women," which will be given on January 8, by the Jewish Women's Aid Society. Donald Robertson will recite the poem to Dr. Elsenheimer's music, and the illustrations will be by the ladies of the society.

Louise St. John Westervelt, soprano, and a very successful teacher of voice, recently presented one of her artist pupils, Hilda M. Mathey, in a song recital, embracing numbers by Wagner, Strauss, Sinding, Wolf, Kaun, Clutsam. Worthy of special mention were Mrs. Mathey's singing of an aria from the opera, "Mitrane," by Francesco Rossi; "Licht," by Sinding, and Hugo Kaun's "Der Sieger."

The piano recital by Brahms van den Berg, on December 20, was a program of great attractiveness and good taste, played in a manner denoting an artist of poetic insight and musicianship. In numbers by Bach, Chopin, Brahms, Saint-Saëns, Rachmaninoff, Raff, Gorno, Liszt, Mr. Van den Berg had ample opportunity for pianistic display and virtuosity. In the Chopin "Black Key" étude, the Brahms' "Capriccio," and Raff's "Legend," Mr. Van den

Berg was especially interesting, facile and the acme of refinement.

A feature of the closing exercises of the Columbia School of Music for the holiday season was a children's Christmas entertainment at Cable Hall this morning, when the following program was given:

Piano and Violin, Berceuse Cave
Ruth Mann and Hubert van Hook.

The Christmas Music of Bach and Handel, with Musical and Stereopticon Illustrations.

Anne Shaw Faulkner.

Assisted by Phoebe van Hook and Lulu Runkel.

Stereopticon pictures will be shown illustrating the life stories of Bach and Handel, and the chief incidents of the story of Handel's Messiah.

MUSICAL ILLUSTRATIONS.

Pastoral, Christmas Oratorio	Bach
Overture, The Messiah	Handel
Aria, O Thou That Testest Good Tidings	Handel
Pastoral Symphony	Handel
Aria, Rejoice Greatly, O Daughter of Zion	Handel
Hallelujah Chorus	Handel
Aria, I Know That My Redeemer Liveth	Handel
Finale, Worthy Is the Lamb	Handel

The following program was given on December 19, at Recital Hall, Auditorium Building, by pupils of the Cosmopolitan School: "Voi che sapete," Mozart, Irene Jerrul; "Indian Love Lyrics" (the four numbers), Amy Woodforde Finden, Giraldi Voedisch; "Milkmaid's Song," Parker, and "Nussbaum," Schumann, Grace Kennicott. These three pupils, studying with Mrs. W. S. Bracken, were noticeable for their easy method, good control and conception of their songs.

Howard Wells, of the piano department, presented Lilian Dawes in "Novelette," F major, No. 1, Schumann; "Improvisation," MacDowell; "Poetic Tone Pictures," Nos. 1, 3, 6, Grieg. And Florence Madary in three preludes, by Heller. Miss Madary was especially noticeable in the prelude "Rivulet."

Gertrude Friedrich, in "Rose Moral," Ware; "Since First I Met Thee," Rubinstein; "Roses in June," Frank Lynes, was very pleasing. The Lynes number is a most attractive song, both voice and piano part being specially well written; it should be more frequently heard in recital. Miss Friedrich is a pupil of Minnie Fish Griffin.

The Chicago Piano College, Charles E. Watts, director, presented the pupils of the preparatory department in recital at Kimball Rehearsal Hall this afternoon. Those taking part were Earle Smith, Ruth Stahl, Evelyn Rogovsky, Dorothy Scott, Florence Clyde, Howard McNab, Ruth Weekes, Ruth Cooper, Nettie Linker, Edith Kopf, Louise Watt, Gertrude Bernstein, Katherine Gervais, Mata Muller, Gladys Spates, Lulu Knaak, Sadie Spiro, Clyde McNab, Sadie Abrams, Ethel Sachs, Julia Mencel, Alta Shaw, Gertrude Wickman, Florence Cheevers, Gladys Wiseman.

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Chas. E. Allum,

Ethel Graw,

Mrs. Stacey Williams,

Harvey D. Orr,

The program was made up of interesting numbers well played by these little people.

William A. Willett, director of the vocal department of the Columbia School of Music, has just returned from a two weeks' concert tour in Wisconsin and Michigan, where he met with his usual fine success.

Following is the program of the annual faculty concert of the Sherwood Music School, recently held in Music Hall, Fine Arts Building:

Espana, for two Pianos.....	Chabrier
Mr. Sherwood and Miss Kober.	
Toast.....	Salter
Heart of Mine.....	Claugh-Leighter
Come With Me in the Summer Night.....	Van der Stucken
George Ashley Brewster.	
Synnoyes Lied.....	Kjerulff
Summer.....	Chaminade
Mrs. Arthur Beresford.	
Concerto, in E flat.....	List
Francis Moore.	
Aria, She Alone Charmeth My Sadness, Queen of Sheba.....Gounod	
Arthur Beresford.	
Concerto, in A minor, op. 46.....Godard	
Georgia Kober.	
Recitative and Aria, Nadeshda.....Goring-Thomas	
Zoe Pearly Park.	
A Southern Song.....Landon Ronald	
Autumn.....Mary Turner Salter	
Awakening.....Mason	
Mrs. Adah Markland Sheffield.	
Romance, in E flat.....Rubinstein	
Witches' Dance.....MacDowell	
Rigoletto Fantasy.....Verdi-List	
William H. Sherwood.	

In the concertos the orchestral parts were played on a second piano by Mr. Sherwood.

Frederick W. Carberry sang the following numbers at the first concert of the Lake View Musical Society (Lake View, Ill.): "Love's Epitome," song cycle (for tenor), Mary Turner Salter; "Daheim," Hugo Kaum; "Joy," Oscar Meyer; "Im Herbst," Robert Franz; "Recompense," William G. Hammond.

Elaine de Sellem, a favorite contralto of both the operatic and concert stage, sang recently with the Theodore Thomas Orchestra, at a Ravinia Park Theater concert. Miss De Sellem, who, though a Chicagoan, has not been heard in public concert work in some time, having been abroad studying, and also for two seasons contralto with Fritzi Scheff. Her appearance with the Thomas Orchestra may be said to have served as a reintroduction for Miss De Sellem to the concert stage, where she will be justly welcome.

The Yuletide season, like the penitential season, is a grateful period of respite for all concerned from the whirl of the midwinter musical season. With the resumption of things musical may the Fates grant the fraternity the power to select non-conflicting dates, that the reviewer may review without having to rob Peter to pay Paul in his conflict with the question of omnipresence.

MARY WOOD CHASE IN NEW YORK.

Mary Wood Chase, of Chicago, and a woman pianist who has won wide fame, is spending the holidays in New York. Miss Chase arrived here last week to fill her third consecutive engagement with the Brooklyn Institute of Arts and Sciences. Thursday evening, December 20, Miss Chase assisted the Kneisel Quartet, at Association Hall, in the performance of the beautiful Goldmark quintet. The pianist has placed her business affairs in charge of J. C. Francke, of the Knickerbocker Theater Building.

Miss Chase has planned to remain in New York until January 3. During her absence from Chicago her assistants will look after her pupils. As an artist, Miss Chase combines brilliancy with profound musical scholarship. Her playing is remarkable for symmetry, for poetry, and for a thorough command of the instrument. Her recitals in the Middle West have attracted large audiences, and it cannot be long before there will be a more general demand for her in the East.

Edna Richolson's Chicago Recital.

Edna Richolson, the young pianist who made her debut in New York earlier in the season, gave a recital in Chicago, on Monday, December 17, under the auspices of the West End Woman's Club, 132 Ashland avenue. This interesting program was warmly applauded:

Sonata, in F minor.	Brahms
Polonaise.	Chopin
Valse.	Chopin
Prelude.	Chopin
Aquarelle.	Josef
Ariette (Gluck).	Josef
Caadar.	Josef
Rhapsodie Hongroise, No. 11.	Josef
Petofi.	List
Rakoczy March.	List

Lhevinne Recital Postponed to January 13.

The next Lhevinne appearance in recital, originally announced for the afternoon of January 1, has been postponed until the afternoon of Sunday, January 13, owing to the fact that he plays almost daily up to the close of the year, which would prevent him from making the necessary preparations for his recital had he adhered to the original date.

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HOTEL CECIL.
LONDON, December 12, 1906.

That talented young pianist, Irene Scharrer, drew a full house for her recital at the Aeolian Hall last week. A quasi-novelty in the program was the sonata by Benjamin Dale, which gained a prize offered by Mark Hamburg for the best piano work by a British composer. The sonata is in one long movement divided into three sections, and formally it derives from Liszt's B minor sonata. The composer has been influenced by Liszt, Schumann and César Franck as far as the musical idiom in which he expresses his ideas is concerned. Unfortunately, that which he has to say on his account is of little importance; one listens in vain for any signs of creative power, for any personal and distinctive note. The work makes considerable demands on the executive power of the pianist, and Miss Scharrer acquitted herself admirably of a somewhat ungrateful task. A group of Chopin pieces, which included the great A minor study and the A flat polonaise showed that this young pianist, who is only eighteen years old, is already far advanced on the road to fame. Miss Scharrer has every qualification which should enable her to take her place in due time among the greatest pianists of her sex; she has a genuine musical temperament, which the exuberance of youth occasionally allows to get out of control; an exquisitely sensitive touch; her scales and runs and trills are like the rippling brook; and her intellectual gifts are of no common order.

When Verdi was writing "Otello," some kind friends told the composer that it was useless to assign the part of Iago to Maurel, because the great artist had not a note left in his voice. "It is possible," replied Verdi, "but I prefer Maurel without a voice to a voice without Maurel." The triumph which the great French baritone achieved in the role when the opera was produced at the Scala in 1887 is matter of history; he quite eclipsed Tamagno, and his impersonation was the greatest combination of acting and singing ever seen on the lyric stage. Twenty years have passed since Verdi received the warning recorded above, and Victor Maurel, at the Bechstein Hall, on Wednesday last, showed that he is still the peerless artist of yore. Time, of course, has affected to some extent the quality of the voice, but he still sings with such exquisite art that one's aesthetic enjoyment is not diminished on that

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account. Perhaps the most interesting number on the program was the fine "Chanson du Grain," from Isidore de Lara's opera, "Sanga," which the composer accompanied himself. Maurel's singing of this was a magnificent piece of musical declamation, and it electrified the audience. In quite another style, his singing of Tosti's piquant "Au temps du grand roi" was as remarkable for its delightful humor, and the great artist's wonderful command of tone color gave to the same composer's "Guitare" a weird beauty full of sinister charm. Fuller Maitland's arrangement of the old English song, "I Will Give You the Keys of Heaven," was given with perfect diction and no perceptible trace of foreign accent; and a group of songs by Schumann gave further proof of the concert giver's versatility. The hall was packed and the enthusiastic audience included many well known singers.

A very interesting debut was made by Madame Charles Cahier, an American contralto, at Bechstein Hall, on Saturday evening. Madame Cahier has a magnificent voice, of great power and range, which she uses with great skill. Her program included examples of all styles and schools and I was particularly impressed by her singing of a group of Brahms' lieder, the picturesque "Mandoline" of Debussy, and the very difficult aria, "O toi que m'abandonnes," from Meyerbeer's "Prophète." The only reserve to be made is that she sometimes forces her voice in the high register, and when that happens she sings sharp.

Charles W. Clark is steadily making for himself a great position in this country. He is certainly one of the greatest lieder singers living, and the large and very distinguished audience which assembled at the Aeolian Hall on Monday afternoon for his recital was very appreciative and did not stint its applause. His greatest success was achieved in Dvorák's "Zigeunerweisen"; all the songs of the delightful cycle were sung with the fullest sympathy for their lyric and rhythmic beauty. The program also included examples of Purcell and Fauré.

Elgar's new oratorio, "The Kingdom," was given by the London Choral Society at the Queen's Hall on Monday evening. It cannot be said that further acquaintance with the work increases one's admiration; structurally it is a great advance on "The Apostles," but its musical inspiration is far below that of "Gerontius." The didactic nature of a great deal of the words is doubtless responsible for the monotonous character of so much of the music; musical sermons appeal chiefly to unmusical people. However, when the text gives him his opportunity Elgar rises to great heights; the whole of the section entitled "The Sign of Healing," with its subdivisions "At the Beautiful Gate"

and "The Arrest," contains some of the finest music that he has ever written. How many of us wish that the greatest composer this country has produced since Purcell would give "sacred" subjects a rest and write works in which his unfettered genius might soar to the lofty heights which we know he is able to reach.

Arthur Fagge conducted a very creditable performance. The soloists were Miss Newport, Gwendolyn Roberts, John Coates and Dalton Baker.

For their last Symphony concert before Christmas the Queen's Hall Orchestra announce a program which includes the "Pathetic" symphony of Tschaikowsky, the same composer's second piano concerto in G, the overture to "Hänsel and Gretel," and Siegfried's journey to the Rhine ("Götterdämmerung").

The piano concerto is the least known of the above items, Tschaikowsky's other concerto in B flat minor being the most favored by pianists. The soloist, Johanne Stockmarr, who will be best remembered by the great success which she achieved in Grieg's piano concerto at the orchestral concert conducted by Dr. Grieg last May. Miss Stockmarr is Danish, and commenced her musical career as a child at the Academy in Copenhagen, completing her studies with Franz Néruda in Paris. At her appearance in London previous to the Grieg concert she gave a recital in St. James' Hall, at which Queen Alexandra was present. Miss Stockmarr has also had the honor of several times appearing



IRENE SCHARRER.

ing at Buckingham Palace, playing both with and before Her Majesty.

Felix Weingartner has just published a book which will certainly interest conductors. It is called "Hints for the Performance of Beethoven's Symphonies."

M. C.

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LONDON NOTES.

The revival of Gilbert and Sullivan operas that began on Saturday evening roused much interest, and articles reminiscent of the first productions of these well remembered operas have been many. The season at the Savoy opened with one of the later of the Gilbert and Sullivan examples, "The Yeoman of the Guard," which is more on the style of light opera than many of the earlier works. It is about thirty-five years ago that these afterward famous partners were first heard of in public, when an operatic extravaganza entitled "Thespis, or the Gods Grown Old" was produced at the old Gaiety Theater. Their second work, which they described as "a novel and original dramatic cantata," was given at the New Royalty Theater in 1875, followed two years later by "The Sorcerer" at the Opera Comique Theater, then under the management of D'Oyley Carte, who was afterward always associated with the Gilbert and Sullivan operas, not only in this country, but also in America, where many were produced under his personal supervision. "Pinafore," first produced in 1878, soon made its way to America, and afterward all the operas written by these men were heard on the other side of the Atlantic, where they, in most cases, made quite as great an impression as in London. A revival of the whole series is now being undertaken by Mrs. D'Oyley Carte. This should prove interesting to all playgoers, for the music is familiar to the present generation from tradition, if in no other way. Those who knew and enjoyed the operas when they were first produced must find pleasure in renewing acquaintance with old friends.

An evening of part songs and madrigals at one of the Broadwood concerts last week proved most enjoyable. The program comprised examples of the madrigals of Dowland and Weelkes, and of the part songs of Webbe, Henry Leslie, Elvey, Elgar, Parry, Hurlstone and Brahms. They were sung by a choir of male voices which included sixteen choristers of the Temple Church, under the direction of Dr. Walford Davies. Some new compositions by Dr. Davies were also introduced, being a series of five Shake-

pearean songs for male voice choir and baritone. Sir Charles Stanford's "Five Songs of the Sea," written for the Leeds Festival of 1904, and Cornelius' ballad, "Die Vatergruft," were also heard as solos.

Myra Liardet sang several arias from Bach, Handel and the seventeenth century composer, J. W. Franck, as well as a number of modern songs and a group of old Scotch songs, at her recital last week, given in conjunction with Mr. Kerpely, cellist, whose solos included the sonata in A by Boccherini, concerto by Volkmann and Popper's "Hungarian" rhapsodie.

At the vocal and violin recital last Saturday evening, Amy Rolda sang the aria, "Ozean, du Ungeheuer," and, to her credit be it said, sung it in German, which language seems to lend itself far better to the music than any English translation yet heard on the concert stage. There were two groups of songs, Beethoven, Schubert, Schumann grouped together, and a miscellaneous second group, in which appeared one of Landon Ronald's songs, "The Dove." Aldo Antoinette was heard in a Purcell sonata, and four shorter pieces by Goldmark, Wieniawski, Dvorák and Brahms-Joachim.

Erwin Goldwater, a young violinist, made a favorable impression at his first recital last week. He was assisted by Alfred Roth in César Franck's sonata for violin and piano. Afterwards there were solos by both these artists and Edith Allen sang.

At Geoffrey Besant's last recital, there was a first performance in London of a quintet for piano and strings, composed by Dr. Percy Buck. This composition was played by the composer, who was at the piano, and the John Saunders Quartet. Mr. Besant sang a number of songs, and Maud Agnes Winter and R. Clarke assisted.

Last week Ethel Weatherley sang at a concert in Winchester, when she took the audience quite by storm. Her solo work in the "Ave Maria" chorus and her singing

of "Come Beloved," from Handel's "Atlanta," as well as the French song, "Nobles Seigneurs," from "Les Huguenots," brought enthusiastic applause, which at length obliged Miss Weatherley to accord an encore.

At Berlin, Evelyn Stuart made an immediate success at a concert last week, having seven recalls after the Saint-Saëns concerto. Immediately after the concert she was engaged to play at an "At Home," given by the president of the American Chamber of Commerce to the Tariff Commissioners. Miss Stuart was a guest at a dinner given by Mr. and Mrs. Landeker, owners of the Philharmonic and Beethoven Halls. Among the other artists present being Ysaye, Sarasate and Godowsky.

At the third of Miss Foxon's serial concerts in Sheffield last week, light music prevailed, modern ballads previously having been tabooed. So, when Watkin Mills began singing "Pegging Away," there was a moment of surprise on the part of the audience, then they settled down to a real good time. "The Daisy Chain," by Liza Lehmann, was also sung, the other soloists being, in addition to Mr. Mills, Louise Dale, Edna Thornton and Gregory Hast, with Walter German Reed as accompanist. The performance of this work was greatly enjoyed, Mr. Mills being the center of interest in all his solos, as well as in the concerted music. Mr. Mills was also heard in Gounod's "She Alone Charmeth My Sadness." The experiment of a lighter musical program seems to have been very successful in every way, and in the future one concert out of every five is to be given up to light music of a good class.

The same artists sang on December 6, at York, where Mr. Mills was "the bright particular star." Encores were demanded after his solos, so that in addition to the numbers set down on the program he sang, "In Sheltered Vale" and "Pegging Away." Whenever and wherever Mr. Mills sings "Glorious Devon," his first song on the second part of the program at the above concert, it always rouses the audience to great enthusiasm, for it

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is not only a fine song but one just suited to Mr. Mills' voice, and he sings it with great effect.

There was a private hearing of "The Veiled Flautiste" at the Criterion Theater, on Friday afternoon. This little playlette, as it might be styled, takes just half an hour in doing; the words were written by Mr. Lewis and Miss De Forest Anderson wrote the music, which is for the instrument that she has adopted for her profession, the flute. She and Mr. Lewis were the actors, and that the little piece went very well was the verdict of those present.

St. George's Glee Union was heard the other evening in a fine program, made up principally from well known British composers. The second part of the program was devoted to the cantata, "The Ancient Mariner," with Miss Allen, Miss Turner, Frederick Blamey and Bertram Mills as soloists. Miss Adami was the accompanist, and Joseph Monday conducted.

Suffering with an attack from influenza, Lilian Welsman courageously appeared at Aeolian Hall last week, and in spite of being so badly handicapped, showed that she is the possessor of a full mezzo soprano voice, which she uses to good advantage. It is hoped that she will soon appear in public again; that is when fully recovered from the prevailing epidemic.

Dalton Baker, who is well known on the concert platform, gave his first vocal recital on Wednesday afternoon of last week before a large audience that nearly filled Aeolian Hall. The program proved to be an interesting one, and the vocal numbers were capitally sung by Mr. Baker in a way that gave great enjoyment; in fact, the recital, from beginning to end, was of a specially interesting character. There was not a tedious moment, and the audience and artists were in perfect sympathy and accord. Perhaps the place of honor must be given to Lowe's "Erlkönig," which was particularly well interpreted, but Mr. Baker's telling voice and clear, direct style were shown in all the songs. The program began with some early French examples, there were seven German songs in the second group, while seven English songs completed a program well calculated to show the versatility of the singer. Mr.

Baker was ably seconded by W. J. Squire, 'cellist, and to say that Haddon Squire was the accompanist is sufficient to prove that this important part of the afternoon's work was well done. There was not one new song heard, which is rather an innovation just at present, but Mr. Squire included among his 'cello selections a couple of pieces by Hamilton Harty, who accompanied at the piano.

On Wednesday evening, at Broadwood's, Ada Thomas played a number of Brahms' well known piano pieces, and Charles Bennett, an American, sang.

The fact that New York is enjoying three seasons of grand opera at once has brought forth many and long wails from the press and public about the dearth of opera in London, where there is so long a hiatus between the seasons, and really never two companies at two different opera houses being heard at the same time. This is considered a melancholy fact much to be deplored in this large city, but, as for the first time there is to be a season of German opera for a month after the beginning of the year, it is also felt that London is progressing slightly in the right direction. Yet the question arises, what would London or Europe in general do for singers when so many of them are engaged for the entire winter in America, when so many of the names famous in the musical world are found on the lists of the respective opera companies in New York. That there are others with less well known names who can do splendid work has recently been shown in this city, but that was rather an isolated example. However, next spring all the singers will come sailing back from America, and the sound of Italian opera will again be heard in the land.

Today takes place the only piano recital that Gertrude Peppercorn will give in London previous to her American tour. She has arranged her program with a group of three Brahms pieces—Ballade in G minor, intermezzo in A major and seven waltzes—for the first group; then follows the Brahms sonata in F minor, the program ending with a group of five Chopin numbers.

A performance of Acts III and IV of Verdi's "Falstaff" and the "Spinning Scene" from Act II of Wagner's "Flying Dutchman" will take place at the Royal Academy to-

day, the students of the operatic class, under the direction of Edgardo Levi, being the performers.

The annual meeting of the Folksong Society has just been held at the Royal Academy, and proved interesting. There was a discussion of the definition of folksong, after which Percy Grainger related his experience in folksong collecting in Lincolnshire. During its few years of existence the Folksong Society has recommended a selection of over 200 songs to teachers, with a result that proves encouraging. In his travels through Lincolnshire Mr. Grainger carried a phonograph, which proved to have advantages over the method of taking down the notes by hand, for with the machine the singer could go straight through his song without interruption, the delicacies of intonation were recorded, while two or three records of the same song were often taken. The ballads reproduced at this meeting were "I'm Seventeen Come Sunday," "Lord Melbourne," "Six Dukes," "Creeping Jane," "Captain Ward" and "The North Country Girl."

Beethoven, Schumann and Chopin were included in the program of Edith Pratt's recital last Saturday, and, with William Henley, the first performance of Vieuxtemps' sonata in D received its first London performance.

Among the private musicales and "at homes" that have taken place during the past month, there were several in which the music was really an important feature, and not merely a vehicle for drowning conversation, or even stimulating people to converse in order to drown the music.

At Mrs. Arthur Fay's, last week, Ethel Weatherley was heard in groups of French and English songs, sung in appropriate costumes with much daintiness of voice and action. Mr. Augiras, a young French pianist who has played at some of the best houses in London recently, and Mr. Mangeot, violinist, were heard in solos and concerted pieces. These two young artists, by the way, are to give a recital next Friday, Mrs. Fay having kindly lent her drawing rooms for the occasion. There were a number of professionals present: Madame Nevada, Dr. Palmer, Mr. and Mrs. Bertram Shapleigh, Madame Cleaver-Simon,

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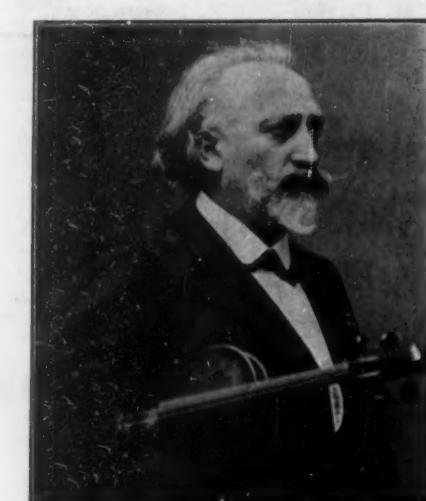
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Mr. Lecomte, Stephen Townsend, "Max Eliot" and Horatio Connell.

Mrs. Horatio Connell was "at home" on Wednesdays in November, so on that afternoon of each week one was quite sure to meet many interesting people. On the last Wednesday the room was crowded, among those present being noticed Mr. and Mrs. Shapleigh, Madame Cleaver-Simon, Mrs. George Fox, Miss Cockburn (who afterward recited), Mrs. Fay, Miss Roselle, Mrs. Ashton Jonson, Mrs. Lohr and Mr. Bath. During the afternoon there was some excellent music; Dorothy Bridson played a couple of violin solos, Ethel Weatherley sang some French songs, and Mr. Connell was heard in both German and English songs. In those by Mr. Shapleigh the composer accompanied.

Madame Joachim-Gibson was "at home" last Wednesday evening at 9:30, when, as is usual when Madame Gibson gives an evening party, the rooms were crowded with many of the best known musical, literary and professional people of London. Music was a special feature of the affair, Miss Barwell-Holbrook, one of Madame Gibson's pupils, receiving many compliments and hearty congratulations upon her recent successful debut at one of the ballad concerts.

In spite of the severe storm there was a large gathering at the Fischer-Sobell studio on Saturday afternoon, when Mr. and Madame Fischer-Sobell were "at home," and on which occasion they were heard in a fine song and piano recital. Madame Fischer-Sobell was well known on the concert stage, where she held an important position until about two years ago. At that time she and her husband, who as an opera singer has made name and fame for himself, decided to devote their time exclusively to teaching, and located themselves at Harley Road, Swiss Cottage, in a residence well adapted for their work. Here they are kept busy all through the year with their respective pupils, the demands upon their time hardly allowing leisure for outside pleasures, excepting when holiday seasons come; then in their motor car they travel through England, or go to the Continent, where Bayreuth and other musical centers were visited during last summer. For the Christmas holidays the Fischer-Sobells will go to Berlin, to spend several weeks in hearing all the best things in music and plays. The program on Saturday afternoon was so interesting that the only regret was that it was no longer. Madame Fischer-Sobell played three Chopin preludes, also three etudes by the same composer, Beethoven's "Appassionata" sonata, a "Novellette" by Schumann, Mendels-

sohn's "Spinnerlied" and Weber's "Perpetuum mobile," as only a finished artist can play them, and it is certainly a great loss to the professional world that she is now only heard in private. Mr. Fischer-Sobell has been suffering from the prevailing influenza, but showed little effect of it in his rendering of the songs set down for him on the program. These were three of Brahms'—"Wie bist Du, meine Königin," "So willst Du des Armen Dich gnädig erbarmen," and "Ruhe, Süßliebchen"; Rubinstein's "Es blinkt der Thau," Tschaikowsky's "Ständchen," and one song in English, "I Hid My Love," by Guy d'Hardelot. It was a fine program, a most enjoyable one, and both the singer and player received many words of appreciation.

At Madame Nevada's the other afternoon, there was a score or more of intimate friends who had been asked to hear a program sung by a talented young man, Montreville Monti. This young singer has only studied for a few months, but under Madame Nevada's skillful guidance was able to appear to great advantage in an ambitious program that contained an aria from "Sonnambula," Gluck's "Spagge Amate," Brahms' "Wiegenlied," "Still wie die Nacht," by Bohm, a Pergolese number, Lotti's "Pur dicesti," two of Tosti's songs, and "Vanity Fair," by Clutsam. As if these were not sufficient to show the versatility of the young student, he was also heard in a scene from "Mignon" with Madame Nevada. Certainly, for a three months' course of study Mr. Monti showed wonderful results, both in voice and interpretation, results that it is expected will place him in a prominent position on the operatic stage as soon as he is ready for the work. After the above program Madame Nevada's friends induced her to sing "Connais-tu le pays," which she sang with the same inimitable art that has gained for her so many public triumphs in the same song. Then followed "La Vilanelle," by Dell'Acqua; "Printemps Nouveau," Vidal; "Di Quella," by Goldmark; and last, but by no means least, Abt's "Schmetterling," most daintily and exquisitely sung. It is of course known to Madame Nevada's large circle of friends that her daughter, Mignon, is the possessor of a beautiful voice that has been most carefully trained by her mother—a voice large, round, full and beautifully sweet. So well has this young lady studied, so seriously devoted herself to music, that her singing the other day was that of an experienced artist, not of an inexperienced girl, and those who heard her at once realized the brilliant future awaiting her as soon as she makes a public appearance. A charming French song by Gaston Paulin, "Qui deviennent les roses"; Rossini's "Una voce poco fa," and an aria from "Manon" were her contribution to the afternoon's enjoyment; then, just at the last, by request, she

sang "The Little Winding Road," by Landon Ronald, a song she sings in a manner that satisfies the composer.

Madame Nevada goes to Holland in January for a series of concerts, and in February will give three recitals in London, an announcement that will give pleasure to many who have wished to hear her in concert in London.

Mrs. George Fox is receiving this afternoon, when Mrs. Spalding and her son Albert are to be present. There will be music by several well known artists. Ethel Weatherley is to sing, and there will be a large gathering of interesting people.

An American, who has recently arrived in London, where she expects to reside permanently, is Feilding Roselle, of New York. Well known in her own country as one of the successful singers, she does not come to England as a stranger, for a couple of years ago she made a visit to London, giving a recital that made a marked impression. Since her arrival she has sung at a number of private houses, and in the spring will give two recitals; the first one to be sung entirely by Miss Roselle, and the second to be devoted entirely to the works of Hugo Kaun, who will come from Berlin to accompany. On this occasion Miss Roselle will be assisted by an American baritone now residing in Berlin. Miss Roselle introduced Mr. Kaun's songs in London two years ago, and was the first to sing them in America.

Armando Lecomte, the Italian baritone, had the honor, last week, of being asked to sing at Kensington Palace for H. R. H. Princess Louise, Duchess of Argyll. The Princess, who, like her brother, the King, is very fond of music, was kind enough to express her particular appreciation of Signor Lecomte's "very artistic singing."

At the next Broadwood concert, on Thursday evening, the talented daughter of Wm. Shakespeare, the singing teacher, will be the solo pianist. Her numbers are organ toccata and fugue, in D minor, by Bach, and Scarlatti's sonata, in A minor.

Just now there seems to be an epidemic of new concert halls in London, for no sooner has it been decided to build in Great Portland street than announcement is made that Mr. Ascherberg, music publisher, who has for some time been looking out for a suitable location to build upon, has secured a site in Oxford street, not far from Bond street. Plans have been prepared, which are now before the County Council, for a building 120 feet in length and about 75 feet wide, which is about the size of St. James' Hall, the loss of which is so constantly deplored by concert givers and goers. It is Mr. Ascherberg's wish to make this building the handsomest in Europe, and, as soon as the plans have been passed, he will visit the leading concert halls of the Continent, with his architect, to get the latest ideas. Special attention will be paid to the acoustics, there will be numerous exits; it is to be a model in every respect. The name has not yet been decided upon. Car-

Anna Lankow

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narvon, the earl of that name, is the ground landlord, Apollo and St. James, all being under consideration.

"Tristan und Isolde" is set down for the opening night of the German opera season in January, at Covent Garden, with Ernest van Dyck and Mme. Litvinne in the name parts. Marie Brema will appear as Brangae; Mr. Bertram, as Kurwenal; Felix von Krauss, as King Mark, and "der junge Seeman" will be represented by Hans Bussard, from Carlsruhe. "Die Meistersinger" is to be given on the second evening.

At a meeting of the Gloucester Musical Festival stewards, held this week, at Gloucester, the executive committee decided to invite Sir Charles Stanford, Dr. A. Herbert Brewer and Granville Bantock to write short choral works for performance at the Cathedral of next year's music festival. The proposal to invite ladies of independent means to become stewards of the festivals, was productive of more or less discussion, the example of Worcester and Hereford being quoted. A pessimistic steward was of the opinion that too much was paid for professional assistance, and made the sweeping assertion that, "With one or two exceptions, there was not a first class singer before the public," also that the fees paid were ridiculous, in comparison with services rendered. Dr. Batten gave, as his opinion, "that the public demanded the very best." It will be interesting to see what really takes place at the next festival.

For the first concert of the London School of Piano Accompaniment, last evening, a long program had been prepared, in which many of the students took part. The accompanists were: Mrs. Beals, Mrs. Cousins, Miss Pendry, Miss M. Prestwich, Miss Sewill, Miss Westra, Miss Windover; vocalists: Mrs. Ernest Newton, Miss Setchel, Lindsey Squire, Percy Mitchell; violin, Bessie Greenhill; 'cello, Edith Evans; piano, Dorothy Newton.

After the concert, in Glasgow last week, at which Kreisler was the soloist, he was entertained at supper by the Glasgow Society of Musicians, at their club. Philip Halsted presided.

A. T. KING.

Macmillen's Recital Program.

Francis Macmillen, the young violin virtuoso, whose successful New York and Boston debuts have been recorded, will play the following program this afternoon, at his first recital in Mendelssohn Hall:

Ciacona	Vivaldi
Caprice	Paganini
Concerto, in D minor	Tartini
Chaconne	Bach
Romance, in E minor	Christian Sinding
Minuet	Mozart
Aria	Carl Goldmark
Passacaglia (after theme by Handel)	César Thomson

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Cottlow Once More Delights Troy Musicians.

Augusta Cottlow has had a number of highly successful appearances in Troy, with the far famed Vocal Society of that city. At the last concert of the society, given the first week in December, the gifted pianist once more delighted the many musicians who heard her. Press notices are appended:

Augusta Cottlow of New York, an admirable pianist who has been in Troy before, played a group from Chopin with much facility and beauty of touch. The nocturne was the best of the three, the dreaminess being charmingly interpreted. Miss Cottlow also gave an elaborately pretty legende by Liszt and a superb rendering of the same composer's "Venezia e Napoli." This fine exhibition of virtuosity would have been received even more demonstratively if it had not occurred near the end of a long program.—Troy Times, December 6, 1906.

She happily selected for her debut last night a group of compositions by Chopin, that master composer for the piano. The barcarolle is hardly an example of Chopin in his best mood, but the D flat nocturne and the A flat major value abound in the arpeggios and grace notes that make the music of Chopin so delightful to the ear. Miss Cottlow played them with a technic clear, facile and correct, and an intelligent appreciation altogether acceptable. On her second appearance she played with excellent judgment Liszt's "Sermon to the Birds" and the tarantelle, "Venezia e Napoli."—Troy Daily Press.

She is an artist in every sense of the word; her technic is beautiful and her temperament and the expression of that temperament is most inspiring at times. Her selections last night were barcarolle, op. 96; nocturne, D flat major, op. 27, No. 2; grand valz, A flat major, op. 42, by Chopin. This was a charming exposition of Chopin in his best and brightest characters, and Miss Cottlow invested them all with a charm distinctly her own. One is rather amazed to find Miss Cottlow, while so slight and slender, get a tone from the piano that would do credit to many a pianist of the male persuasion. Her concluding numbers were the "Sermon to the Birds" and "Venezia e Napoli," both by Liszt.—Troy Evening Standard.

New York Symphony Programs.

A brilliant Tschaikowsky program will be given by the New York Symphony Orchestra, at Carnegie Hall, next Saturday evening and Sunday afternoon (December 29 and 30), with Josef Lhévinne as soloist. As the symphonies of Tschaikowsky have been performed so frequently in the last years, the "Symphonic Suite," No. 3, has been made the "piece de resistance." This work was first performed, under the composer's direction, at the

inauguration of Carnegie Hall, in 1891, and Mr. Damrosch possesses the score which was then used, with all the annotations and slight changes in Tschaikowsky's own hand. The entire program is as follows:

Romeo and Juliet, Overture, Fantasy Tschaikowsky Concerto, for Piano with Orchestra, B flat minor Tschaikowsky Symphonic Suite, No. 3 Tschaikowsky Elegie, Valse melancholique, Scherzo, Theme con Variationi.

Berrick von Norden in Boston.

Berrick von Norden, the New York tenor, sang in joint recital in Boston, Sunday, December 16, with Olga Samaroff, pianist, in the series of Chickering Hall concerts. The opinions of the Boston critics on Mr. von Norden's singing are set forth in the following notices:

Mr. von Norden's singing was manly and unaffected, and received warm applause.—Boston Herald.

Mr. von Norden has a tenor voice of exceptionally beautiful quality. His songs were interesting and the recitative and aria from Handel's "Jephtha" sounded amazingly modern as he gave it.—Boston Post.

Mr. von Norden, who was heard here last year with Madame Calvè, has a rich and sympathetic tenor.—Boston Journal.

Yesterday was the thirty-seventh in the series of Sunday afternoon chamber concerts at Chickering Hall. It was evidently, also, one of the most enjoyable. None of the preceding concerts has been attended by an audience larger in numbers, of finer powers of discrimination or more cordial and liberal in applause.

Berrick von Norden, the tenor, in his two groups of songs showed himself the possessor of an unusually fine and sympathetic voice. Every one of his numbers made an immediate and great hit with the audience.—Boston Globe.

Monti-Baldini Engaged by Henry Russell.

Henry Russell has augmented the forces of the San Carlo Opera Company by the permanent engagement of Irma Monti-Baldini, contralto, prolonging her contract for a term of several years. Madame Baldini is best known abroad for her portrayal of Carmen at the Imperial Theater, St. Petersburg, and at the Theater Royal, of Madrid, a role in which she has been said to surpass other famous interpreters. It was Mascagni, the composer himself, who spent long hours at the piano teaching Madame Monti-Baldini his opera, "Cavalleria Rusticana," and later she created the part of Santuzza.

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FANNIE BLOOMFIELD-ZEISLER LIONIZED IN CHICAGO.

FAMOUS PIANIST GETS ROYAL OVATION FROM HER MUSICAL TOWNSPEOPLE AT HER REAPPEARANCE IN RECITAL.

After one season's absence from the concert platform Fannie Bloomfield-Zeisler made her reappearance in recital in Chicago on December 2. Orchestra Hall was crowded, and the ovation accorded the great pianist by her musical townspeople equaled the welcome usually reserved for favorite members of royal families abroad. The criticisms from the Chicago papers, which are reproduced as follows, indicate the gifted virtuoso played divinely:

After a year's enforced absence from the concert platform, Fannie Bloomfield-Zeisler appeared again before an audience of her townspeople in Orchestra Hall yesterday afternoon. If there has even been a doubt as to the gifted pianist's hold upon the musical public of Chicago yesterday's recital should dispel it. The hall was filled and the artist was greeted with one of those prolonged outbursts of applause that speak so eloquently of admiration and respect. There were no visible signs of the severe illness through which Mrs. Zeisler has passed. She has gained in flesh, and she demonstrated many times in the course of her program that she had not lost in strength. Neither has her art suffered. It is even possible that it has gained somewhat, for there were moments yesterday afternoon, as in the Liszt étude, when she seemed to surpass even the exalted pianistic and musical standards she set for herself in the Chopin F minor concerto or the same master's *fantaisie*.

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That her command of the instrument was unimpaired she demonstrated in the Beethoven sonata, op. 31, No. 2, which opened her program. It became under her hands a convincing example of the pianistic virtues for which her art has long stood. Beautiful tone in all shades of dynamic and emotional color, accuracy, brilliant and faultlessly even passage technic—these were the qualities that put the stamp of her individuality upon the work. There were other and less admirable musical traits, equally her own, such as a rhythm that fluctuated with each change of mood and a somewhat forced and unnatural use of dynamic contrast, which would have been entirely in place in a composition of the romantic school, but which took from the strength and continuity of Beethoven. But any musical shortcomings which the sonata may have revealed to the hypercritical were speedily forgotten in the splendidly dramatic reading of the "Erliking" which followed. It was one of those rare examples of virtuosity where the technical command evinced is too tremendous to pass unnoticed, yet where the musical and emotional content far outweighs the purely technical. It was a climax in the program, and the artist sacrificed everything, even her unquestioned control of tone, which she habitually keeps within the bounds of the beautiful, to the dramatic necessities of the moment.

The Chopin group which followed included the nocturne in C sharp minor, two études, op. 10, No. 13, and op. 25, No. 9; the F sharp minor mazurka, op. 6, and the scherzo in B flat minor. The étude and the mazurka were the most effective numbers of the group. The former was repeated and the latter should have been. But the nocturne and scherzo were disappointing. In neither did Mrs. Zeisler rise to her accustomed heights, and possibly feeling the lack of inspiration, she substituted in the scherzo a wealth of artifice and so much energy that she was guilty of the only inartistic harshness of tone I ever heard from her. Why she pounded is not at all clear, but the fact remains that she forced the tone until the bass strings of the piano rasped and rattled.

But again, a wonderful piece of art in the Liszt F minor étude made one forget all that had gone before. Dazzling technic and a wealth of poetry and imagination, and a subtlety in dynamic proportions quite indescribable, made it altogether ideal. A less serious group, which included Henselt's familiar étude, "If I Were a Bird," a charming serenade by Rachmaninoff, Moszkowski's "Juggleress," and an interminable, enormously difficult and only moderately interesting transcription of "The Blue Danube" waltz of Strauss, for which one Schulz-Evler is responsible, and will doubtless be held accountable, closed the program with an exhibition of virtuosity long to be remembered. The audience applauded with enthusiasm each and every number, and obliged the artist to repeat the Moszkowski number as well as the Chopin étude, and to add the Schubert-Tausig "Marche Militaire" at the close of the recital.—Glenn Dillard Gunn, Chicago Inter Ocean, December 3, 1906.

Mrs. Bloomfield-Zeisler received flattering proof of the high esteem in which she is held by her Chicago admirers and friends yesterday afternoon. For the first time in two years she appeared locally in public, and Orchestra Hall was virtually filled when she came on the stage to begin her recital program. Illness had threatened her professional activity since last she played here, and the welcome given her showed that the majority of those present had known of that illness and now rejoiced that it had passed, and that the admired pianist again is able to resume her work.

The afternoon served to convince that Mrs. Zeisler has suffered in no wise pianistically by her months of absence from the concert platform. She gave her program not only with all the technical surety and finesse and the musical and artistic finish which characterized her performance when last she was heard, but also with much of the dash and nervous intensity which distinguished her playing several years ago. The last few years Mrs. Zeisler seemed to strive after a certain classic repose; she banked the fire that formerly had blazed forth from her interpretations and sought to be intellectual and sedate. She really thus threw aside that which had been most individual and attractive in her playing, and became little more than conventional. Yesterday this calmer mood had been laid aside. The old time fiery Zeisler was again present, and the result was a recital which aroused the audience to enthusiasm such as formerly was the regulation thing at her concerts. It was the Zeisler, individual, temperamental, and brilliant, and her return was subject for naught save satisfaction and felicitation.

As for the program, it scarcely calls for detailed comment. It was made up largely of selections which Mrs. Zeisler has played here before—selections which are closely associated with her fame, and

which, from her, are gladly listened to by the public. The Beethoven sonata, op. 31, No. 2, opened the afternoon; then followed the Schubert-Liszt "Erliking," given with great bravour and strong dramatic accents; then a group of Chopin, made up of the nocturne, op. 27, No. 1; two études—the C minor from op. 10, and the G flat from op. 25—both brilliantly done; the mazurka, op. 6, No. 1, and the B flat minor scherzo. This completed the second division of the program. The last third consisted of the F minor study of Liszt, played with wonderful delicacy and finesse; the Henselt "If I Were a Bird," which ever has been one of the Zeisler star achievements; a serenade by Rachmaninoff, Moszkowski's "The Juggleress," and the Schulz-Evler transcription of themes from the Strauss "Blue Danube." The audience was heartily applauded, recalling the pianist many times and bestowing numerous floral tributes.—W. L. Hubbard, Chicago Tribune, December 3, 1906.

Art knows no nationality, but Chicago fortunately can claim Fannie Bloomfield-Zeisler with pride that none can challenge for comparison. While the old art centers have given homage to our singers the critical audiences of Continental Europe have seldom admitted the American pianists as truly great; but Fannie Bloomfield-Zeisler was fortunate in this distinction. The audience that filled Orchestra Hall in her honor yesterday afternoon was inspired by something of the genuine thanksgiving spirit for the fortuitous return of this gifted artist from the awesome shadow of blindness that threatened to terminate her public career. However much fraternal pride animated the assembly, even the critical stranger would have been compelled to admire the artistry of the player, who with power and versatility swept the gamut of piano composition and won by the witchery of her art. With the truly reverential spirit she began her program with a selection from the classic Beethoven sonata, op. 31, No. 2. Ordinarily, the exposition of the three movements of this great composition gives some cause for critical comment in the tone hardness, but the current readings had such virtue in artistic balance and symmetrical solidity, distinct in themselves yet harmonious as a whole, that the intent of the work was well nigh faultless in this interpretation. It plainly was a test and in its accomplishment was seen that unlimited power still lay in the fleet and flexible fingers, that the perception of the artist was as fine and sincere and if anything had gained in mellowing grace.

Her second appearance was signalized by a performance of Schubert-Liszt transcription, the "Erliking," which was given by request. Those who recently were privileged to hear Madame Gadski's vocalization of this dramatic brochure would have been equally gratified to hear it literally vocalized upon the piano, for the singing quality of Mrs. Zeisler's piano tone is rare in such value. The close of this was a signal for demonstration and floral tributes came piling upon the stage from all sections of the house. The succeeding portion of her program was rich in little masterworks for the piano from that never failing fount of pleasure, the pen of Chopin; nocturne, op. 27, No. 1; étude, op. 10, No. 12 (another request selection), exquisitely given; étude, op. 25, No. 9, dainty and delightful; mazurka, op. 6, and scherzo, op. 31, in which dazzling runs, beautiful legato and wonderful brilliancy of tone were marked in delicate and decisive fashion. Another technical triumph was recorded in Liszt's étude de concert, No. 2, F minor, and Henselt's étude, "If I Were a Bird," played with such an airy lightness that the winged flight might readily have been conceived by the imaginative. Rachmaninoff's serenade, No. 5, was interesting, almost as spiritedly dramatic as a scene from "Carmen," while it had fine contrasting supplement in Moszkowski's "The Juggleress," in which the fair player happily exemplified the title trick at the piano.

The final feature of the afternoon was Schulz-Evler's transcription of Strauss' arabesques on themes of "The Beautiful Blue Danube"; as a long and involved selection the pianist followed every line of the arabesque with sureness and gave its color with manifold tintings—a triumph in technical virtuosity. Many recall brought her back to the stage and she finally seated herself at the piano and played the Schubert-Tausig "March Militaire," as only Fannie Bloomfield-Zeisler can play it.—Chicago Daily News.

Fannie Bloomfield-Zeisler, Chicago's favorite pianist, returned to the concert stage yesterday, after an absence of a season. Orchestra Hall was filled to the doors with an enthusiastic audience. She received an ovation on her first appearance, a whole Labor Day parade of ushers was necessary to carry her flowers to the stage after the first group, and the applause was so insistent that she was forced to grant three encores. Indeed, it was a triumph that must have warmed the artist's heart, for it showed to full measure in what warm and affectionate regard the music loving public of Chicago holds her. It was greeting an old friend after a long parting and delighting one's self with an artistry almost unexcelled in the world, after a time of fear that this great musical personality and warm interpretative temperament had gone from us forever.

Mrs. Bloomfield-Zeisler's art seems to have lost nothing. True, toward the end of the program—it seemed she was a little weary, causing the belief that she has not yet wholly regained her strength after her racking illness. Yet she played throughout with all that broad, intellectual grasp, fire, spirit and musicianly polish that have distinguished her playing in the past. She brought out some tremendous climaxes in the first part of the concert, and here, at least, seemed to have lost nothing of her almost masculine power and emotional intensity.

Her program was largely made up of numbers she has played time and again in the past—numbers that she plays better than almost anybody else—old favorites of the Bloomfield audiences. The Chopin group was familiar. It included the "Butterfly" and "Revolutionary" études—the former with exquisite staccato touch and beauty of phrasing, and the latter with tremendous fire and speed; the less familiar nocturne, op. 27, No. 1, and the well known first mazurka. The group closed with the B flat minor scherzo, which she played "tombé"—as Liszt was always demanding of his pupils—

and with great beauty of sustained singing tone in the middle section. It was a notable performance.

The opening group, however, brought out her best work of the day. The concert opened with the Beethoven sonata, op. 31, No. 2. Noble Beethoven playing she gave us, taking the allegro at a conservative tempo, yet with great internal fire and strength of dynamic contrasts. The adagio and finale were equally satisfactory. The whole work was played without breaks between the movements.

Then came a highly dramatic and brilliant performance of the Schubert-Liszt "Erliking," in which she achieved the real triumph of her afternoon. She forced her noble piano to the very limits of its sonority without pounding a note and indicated the different tonal qualities of the voices of the child, the father and the elfin king with remarkable realism.

Her last group was lighter—Liszt's F minor concert étude—in which she showed that her scale work has lost none of its old pearly quality; Henselt's "If I Were a Bird," an uninteresting Rachmaninoff serenade, Moszkowski's "Juggleress," from op. 3—with its main theme boldly stolen from the "Butterfly" étude previously played; and a senseless and unmusical arrangement of Strauss' "Blue Danube" waltz by Schulz-Evler. Surely she might have chose a more worthy vehicle for the deliberate display of her great technical facility than this.

Applause was insistent, but she granted only three encores. The "Butterfly" study has an exquisite main theme and the audience obtained two repetitions of it—once of the original and once of the Moszkowski plagiarism. She closed the concert with a brilliant rendition of the Schubert-Tausig "Military March."—Chicago Examiner.

Fannie Bloomfield-Zeisler's appearance at the piano in Orchestra Hall yesterday afternoon was the signal for such a cordial round of applause that she was called upon to stand for some time bowing her acknowledgments. It was a friendly gathering that assembled at this recital, an assemblage of those who were pleased to demonstrate that the artist before them is honored in her own country. Two years have elapsed since Mrs. Zeisler has played here in public, and the long silence caused concert goers to be all the more anxious to hear her, but, more than that, there was a feeling of gratitude that the noted pianist had recovered her health. The warm greeting was, in truth, a congratulation. To say that Mrs. Zeisler has fully recovered would express only part of what was quickly evident. She appears stronger than ever and seems to possess more vitality. Much bodily vigor is necessary to meet the demands of a nature of so much nervous force and so devoted to hard work, and the requisite strength has been supplied. Judging from appearances one would say that Mrs. Zeisler now gains her effects with greater ease than formerly.

Beginning with Beethoven's sonata, op. 31, No. 2, the player presented a number of compositions, among which were several gems of piano literature, pieces in which the effects were decidedly pianistic and in which the performer's interpretative abilities were brought into pleasing prominence. Aside from all questions of musical worth, there are some portions of the sonata mentioned that are not essentially pianistic, for they are more truly in the idiom of the orchestra. Occasionally it seems as if the composer must have had the string and wood instruments in mind, for unusual expressive power and ability to sustain tone are demanded. Mrs. Zeisler's reading was broad and strong, adequate in every sense. Interruptions of applause between the movements were prevented, for the player did not relax for an instant until the final chord was reached. Following this came Liszt's setting of Schubert's "Erliking," presented dramatically and with fidelity to the rather trying demands made by the arranger. Returning at the close in response to the call of the audience the player found eight or more young men lined up before the platform, each carrying a bouquet of large dimensions. Amid much applause Mrs. Zeisler performed the feat of carrying away all the blooms in one enormous armful.

The player next devoted her attention to a number of compositions that brought the greatest enjoyment of the afternoon. The works chosen were masterpieces of their respective types, and the performance of each was admirable. Five compositions from Chopin's pen came first. These were introduced by the nocturne, op. 27, No. 1, played as few can play it. In this work and in those that followed Mrs. Zeisler treated her auditors to interpretations of which it is only possible to speak in enthusiastic terms. To call attention to her technical proficiency would be trite and would not tell half of the story, for she caught the mystic charm that underlies Chopin's writings and played as can only the very few who have a definite message to deliver and know how to transmit their thoughts through the medium of the keyboard.

Two études were then played superbly, the op. 10, No. 12, and the op. 25, No. 9—the popular "Butterfly." Next came the mazurka, op. 6, No. 1, and the scherzo, op. 31. Liszt's étude de concert, No. 2, in F minor, and Henselt's familiar "If I Were a Bird" followed. The latter, although played most smoothly and with a pleasing rhythm, was taken at such a tempo that a tradition to the effect that the composer once expressed an objection to the rapidity with which this piece was often played was recalled. A hitherto unheard work, a serenade, No. 5, from op. 3, by Rachmaninoff, is a characteristic composition by a composer who has done much toward enriching piano literature. "The Juggleress," by Moszkowski, was promptly demanded. At the close came the arabesques, by Schulz-Evler, on themes from "The Beautiful Blue Danube," by Strauss. Technicalities are rather prominent in these arabesques and the demands upon the performer are heavy, but it can hardly be said that the themes are adapted to any such treatment. The technical displays were sometimes little more than interruptions to the flow of the melody.—Chicago Record-Herald.

Mrs. Bloomfield-Zeisler, who gave a piano recital yesterday afternoon in Orchestra Hall, can have no doubt that she enjoys undiminished popularity, in spite of a two years' absence from the concert stage in Chicago. Almost every seat in Orchestra Hall was occu-

pied, and the hearty enthusiasm which greeted the appearance of Mrs. Zeisler must have given much gratification to the gifted artist. The same admirable qualities which have always distinguished her playing were in evidence yesterday. Mrs. Zeisler's technic is as impeccable as ever; her touch is no less delicate; her interpretations no less artistic and convincing.

Most of the works which were performed have long been familiar to recital audiences, and herein lay the one drawback to the complete enjoyment of the playing. For even such perfect performance as Mrs. Zeisler's cannot reconcile one to the compositions which pianists never allow us to escape—the well worn sonata of Beethoven, the inevitable scherzo of Chopin.

The program was opened with Beethoven's D minor sonata, op. 31, which was followed by Liszt's arrangement of Schubert's song, "Der Erlkönig." The group of five compositions by Chopin showed Mrs. Zeisler's art to the greatest advantage, and particularly in the étude, op. 25, the pianist gave a performance which in lightness and delicacy could not have been surpassed.

A serenade by Rachmaninoff was one of the most interesting numbers on the program, not only because it was something seldom heard, but because it possessed intrinsic beauty of its own. The same may be said of Moszkowski's graceful piece, "The Juggleress," which delighted the audience so much that it had to be repeated. An arabesque on themes of the waltz "On the Beautiful Blue Danube," by Schulz-Evler, closed the concert and proved to be a composition lengthy enough to befit its extended title. If the arabesque did not display any remarkable artistic worth it sufficed to display the brilliant and highly finished execution which is so satisfactory a quality of Mrs. Zeisler's playing.—Felix Borowski, Chicago Evening Post.

With renewed youth and renewed strength, the greatest piano virtuoso of Chicago, if not of America, appeared at a piano recital and in a program containing all the important phases of piano literature, and gave an exhibition of her virtuosity which embraces all the perfections of technic and delivery. She was heartily welcomed by a numerous public. The house was sold out. She is a child of Chicago and of that fact we must be justly proud. She appeared to be in excellent form, from the allegro in Beethoven's sonata until the "Blue Danube" waltz transcription, she displayed a peculiar tone of perfect rendition in her treatment of the various themes. Beethoven, the prince of sonata, was represented by the sonata op. 31, No. 2, as the opening number on her program, and therein she showed herself an incomparable Beethoven performer. Since Haas von Bülow, no one has so perfectly succeeded in giving the whole essence of the master in his grand, solemn sonata. It was the charming, delicate, even style of the old master, as is to be seen in his sonatas. The composer's mystical contrapuntal work in the adagio was brought clearly out, as likewise was the spirituelle and well thought out grace of the allegretto, and by such a classical rendering the Beethoven sonata gains much and becomes a more costly possession of the listener and more full of thought. Madame Zeisler conducted the composition, which was constructed in all its parts with masterly art, and filled with royal passion, and with almost too much of the artistic impressiveness in the original Beethoven form. It was a masterly production. By request the pianist played the Schubert "Erlking," as transcribed by Liszt. Later in the étude concert, the fire and dramatic capacity of the performer came into the foreground. The three different characters or dramatic persons in the "Erlking" were characterized sharply, as is only rarely possible on the piano keyboard.

The five Chopin numbers were likewise played charmingly. It is

very difficult to arrange in any order of merit the artistic conception and execution of the works of the great Pole. It was Chopin as he ought to be. From the nocturne, op. 27, No. 1, the enthusiasm of the powerful player developed continuously to the scherzo, op. 31, and carried her hearers with her. She was magnificent in the études, op. 10, No. 12, and op. 25, No. 9, which had been placed upon the program by request from many quarters. The last was demanded *da capo*. The whole concert might really be described as a Chopin festival, where even the composer was represented in a brilliant light. The highly intelligent pianist kept the right mean between the stiff German academic style and the new French school. It is to be hoped that we will hear again Fannie Bloomfield-Zeisler perform Chopin in an excellent form as yesterday. The Henselt étude, op. 2, No. 6; the fourth fantaisie from op. 52, Moszkowski, as likewise the arabesque transcription of the "Beautiful Blue Danube" of Schulz-Evler, brought into the foreground her wonderful technic and her clear phrasing. Her technical knowledge surpasses all piano art, as we have heard it this season, and extorted the highest admiration from the public. In the Rachmaninoff serenade she gave us finally a striking impression of the modern Russian school. So this spirituelle pianist, equally great in all branches, won the praise of all thorough musicians and a gigantic success. The public was enthusiastic and gave her tumultuous applause.—*Tägliche, Illinois Staats-Zeitung*, December 8, 1906 (Translation).

German Patriotic Song.

Arthur Claassen, the gifted conductor of the Liederkranz Society, has published his "Deutscher Festgesang," written for the sixtieth anniversary of the founding of the Liederkranz and dedicated to that flourishing organization. This festival song of patriotic character is for male chorus and orchestra, and in it Mr. Claassen has voiced eloquently the spirit that prompted its composition. The musical utterance is large and joyous, yet not without a certain reflective lyricism which is never absent from the German nature, even in its moments of greatest happiness. The success of the composer is due in no small measure to the ringing forcefulness and the inspiring rhythm of the text, written by Emanuel Baruch. The "Deutscher Festgesang" should find a permanent place in the repertory of German male choruses everywhere.

Gabrilowitsch With the Philharmonic.

Ossip Gabrilowitsch will be the soloist at the next pair of concerts by the New York Philharmonic Society, at Carnegie Hall, Friday afternoon, January 4, and Saturday evening, January 5. He will play the Tschaikowsky concerto in B flat minor. That the public will be unusually interested in this performance goes without saying. Gabrilowitsch is a Russian; Safonoff, the conductor, is a Russian, and Tschaikowsky, the composer, was a Russian. Gabrilowitsch will give his only New York recital in Mendelssohn Hall, Saturday afternoon, January 19.

Three "Butterfly" Prima Donnas.

Henry W. Savage broke another world's record for grand opera when he presented "Madam Butterfly," Puccini's masterpiece, during the professional matinee at the Garden Theater, last Wednesday afternoon, December 19.

Florence Easton, the English prima donna, from Covent Garden, sang the first act; Rena Vivienne, the American prima donna, developed by Mr. Savage, appeared during the second act; and Elza Szamos, the Hungarian soprano, who created the title role in the opera's original production, at Budapest, displayed her magnificent soprano voice and dramatic talents in the tragic third act of the fascinating Japanese classic.

This occasion marked the first time on record that three prima donnas appeared in a single role during one performance, and all musical and theatrical New York was on hand to witness the singular musical treat.

At the end of the third act an ovation that has seldom been equalled in New York forced all three prima donnas to appear hand in hand before the curtain, while the foreign operatic artists in the boxes cried their "Bravos!" and the American players cheered the trio of splendid singers in typical American style.

The audience called repeatedly for Mr. Savage, the American impresario, but he refused to appear before the curtain. From the demonstration today, it is apparent that grand opera sung in the English language is a fixture in New York, and Mr. Savage has arranged to establish a school where ambitious American singers may study the musical classics in their native tongue, without going abroad for technical instruction.

Among the well known singers and players who occupied boxes were: Lina Abarbanell, formerly with the Metropolitan and Royal Berlin Opera companies, who shortly makes her New York debut, in light opera, under the managerial wing of Mr. Savage, when she appears on Christmas night in Reginald de Koven's new romantic opera, "The Student King."

Other box parties included Geraldine Farrar, Lina Cavalieri, Enrico Caruso, Antonio Scotti and Pol Plançon, from the Metropolitan Opera House; while Oscar Hammerstein's songbirds, from the Manhattan Opera House, were represented by Mme. Bressler-Gianoli, Alessandro Bonci, Charles Dalmore, Maurice Renaud and Ivan Altschovsky.

Among the prominent theatrical folk noticed in the audience were: Raymond Hitchcock, William Gillette, John Drew, Wilton Lackaye, Robert Mantell, Mrs. Fiske, Mrs. Leslie Carter-Payne, Blanche Bates, Henry Woodruff, Lew Fields, James T. Powers, Wright Lorimer, and Rose Stahl.



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THE NEW YORK WORLD, DECEMBER 8

All that has been said by the London critics of the present fulfillment and future promise of Francis Macmillen as a violinist was justified last night at Carnegie Hall, when the young artist made his debut before a New York audience with the New York Symphony Orchestra.

Mr. Macmillen has already "arrived." He is the virtuoso. Whatever breadth of interpretation or depth of comprehension time may bring, it will be only in the development of a temperament and technic which are rarely satisfying.

Gifted with a personality which is poetic in the extreme the young man brings to his bowing not only the fire and enthusiasm but the beauty of youth. The slender figure, instinct with grace, the dark introspective eyes and waving brown hair should bring him the homage of a Paderewski.

His delicacy of coloring, his certainty of touch, the impetuosity of his bowing, which in the Paganini concerto in D major was so amazingly shown, place him at once in the front ranks.

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ORATORIO AND CHAMBER

MUSIC IN BROOKLYN.

BROOKLYN, N. Y., December 22, 1906.

With the spirit of Christmas in the air it is not difficult to get up enthusiasm for the yearly performance of "The Messiah" by the Brooklyn Oratorio Society. This December's presentation, at the Baptist Temple Tuesday night of this week (December 18) was fully up to the standards that the exacting demand. The tone quality of this chorus is exceptionally fine, and the conductor, Walter Henry Hall, is a leader who slights nothing, either in the rehearsals or at the public hearing. The soloists of Tuesday night all succeeded in winning favor. Marie Stoddart, the soprano, has a charming lyric voice, that in the present state of development is more suited to the "Rejoice Greatly" number than to the arias requiring more breadth of style. Still Miss Stoddart is young, and so it will not be hard for her to acquire the schooling needed for oratorio singing. Rose O'Brien, the contralto, is already an excellent oratorio artist, and is certain to be heard again in Handel's great work. Walter Robinson, the tenor, sang sympathetically, and disclosed a voice of the true tenor quality. Percy Hemus, who is a baritone and not a basso, showed great range of voice and consummate skill in singing music that lies too low for most baritones. Mr. Hemus sang without any effort, and was perhaps the most finished in his delivery of any of the artists. An orchestra of players from the New York Philharmonic assisted.



Goldmark's quintet in B flat minor, for piano and strings, was played for the first time in Brooklyn, in Association Hall, Thursday night, by the Kneisel Quartet and Mary Wood Chase, the pianist, from Chicago. The work is one of the few compositions by modern composers that is entitled to be classed with some of the most beautiful chamber music that the memory can recall. The ears of some listeners have been sorely distressed by the flood of novelties, many of them not worth the good copy paper upon which they have been inscribed. But this quintet by Goldmark is of a kind that is notable, both for its intrinsic beauty and sterling, wholesome musical form. The themes are original, and yet there is no straining for effect. It is spontaneous, lovely music, written for music lovers and musicians of normal tastes. The work was played with every regard for the composer's wishes, the fair pianist excelling in the part she had to do. The Mozart quartet, in A major, No. 9, and the Schumann quartet, in F major, op. 41, No. 2, completed evening's offerings.



The Allied Arts Association repeated its admirable performance of "The Magic Flute" at Association Hall, Wednesday night. The principal singers again scored successes in their parts.



The gala concert at the Twenty-third Regiment Armory, on Saturday night, December 29, when Madame Nordica will be the star, will introduce to Brooklyn the young Belgian violinist, Edouard Dethier, and Guglielmo Fagnani, the Italian baritone. Charles Anthony, pianist, will be the fourth soloist. Madame Nordica will sing two songs by William G. Hammond, a composer residing in Brooklyn—"Cloud Shadows" and "In the Month of May." The prima donna will also give songs by Quilter, Grieg, Strauss and Weil, and at the close, sing with a chorus and the band, in the "Inflammatus," from Rossini's "Stabat Mater." Mr. Dethier will play Wieniawski's "Russian Airs," Fagnani will sing an aria from "Ermanni." Mr. Anthony will perform numbers by Tschaikowsky and Liszt. Thomas F. Shannon is the musical director.

Hekking Triumph in Milwaukee.

During the first week in December Anton Hekking, the great German 'cellist, played in Milwaukee, and the newspaper criticisms indicate that the artist won a complete triumph. Some excerpts read:

The renown of Anton Hekking proved great enough to completely fill Conservatory Hall last night in spite of the charity ball and a week of extraordinary musical activity. Mr. Hekking is one of the chosen few, an artist whom to listen to is pure delight and pleasure. He is the sort of player who allows the critic to smooth his wrinkled forehead and sit down to enjoy things like other human beings, to enjoy them with never a thought of fault finding.

Two factors in the playing of this great 'cellist contribute to bring about this unusual state of mind; his absolute musicianship and his perfect command of technic. I am out of patience with the term "technic." What does it usually imply? Fingers going at the rate of sixty miles an hour and put in the service of a lot of worthless gymnastics, happily forgotten as soon as heard. But Mr. Hekking's technic is a difficult sort of thing. It is an unobtrusive as it is sure and it is made the servant of an all domineering musical intellect. And it is that latter quality by which we ought to gauge an artist's greatness, not by mere arm and finger dexterity.—Milwaukee Sentinel, December 5, 1906.

Anton Hekking, 'cello soloist, completely filled the new hall of the Wisconsin Conservatory of Music last night at the second artist's recital, notwithstanding the counter attraction of the charity ball. The Berlin artist presented a program to delight the heart of a lover of a violoncello as a solo instrument. In choice of numbers and in their interpretation the master left nothing to be desired. He furnished able and intelligent accompaniment by Mrs. Norman

Hoffman of the conservatory, and by Michel Kellart of the Russian school. From the opening number, Grieg's sonata in A minor for piano and 'cello, to a gavotte by Popper, the virtuoso and his accompanist met with enthusiastic applause from the critical audience.—Milwaukee News.

A man of regal presence whose playing is as regal as his looks is the great Dutch violoncellist, Anton Hekking, who appeared at Library Hall last evening. When he made his bow to the audience, then turning, shook hands cordially with Professor Parker in recognition of services rendered, he at once won the hearts of those present, and prepared every one to be in rapport with him in the work that followed. It has been asked if he plays better now than when he was here eleven years ago with the Boston group. The question is not easy to answer for the high art that he at that time displayed stands out in such bold relief in the mind it would seem impossible that anything could surpass it. Nevertheless, years and ripe experience have given him a consciousness of mastery, a sense of power that lends new dignity to everything he does. In his interpretation of the great A minor concerto by Saint-Saëns he gave in every respect a wonderful performance, thoroughly mastering every technical difficulty of the work and bringing out to perfection every varied shade of meaning. He responded to overwhelming applause with an arrangement for his instrument of Chopin's second nocturne, doing full justice to its poetic charm. The familiar Bach air for the G string, heard so often here on the violin, seemed to gain new meaning as it spoke from Anton Hekking's 'cello; the delicate whispering, the gradual crescendo and the fuller utterance of Schumann's "Traumerei," as he gave it could not possibly be surpassed, and the rollicking burlesque of Popper's "Arlequin" was also imitable. The 'cellist ended the evening with a superb andante by the Norwegian composer, Sinding, in the place of the Hebrew melody by Max Bruch announced on the program, and left with his audience an impression which will long endure.—Wisconsin State Journal.

His art is regal, intellectual and soul inspiring; his tone is rich and full, but rarely sensuous like Hallman's; consequently he does not make the same appeal. His message is to the soul rather than to the emotions. He is a musician in the highest sense of the word, not a musical acrobat. The literature for 'cello is somewhat limited; however, there are vastly better sonatas written than the Grieg in A minor presented last evening. Mrs. Hoffman assisted Mr. Hekking in this number, as well as in the well known Böllmann variations symphoniques, and again demonstrated her superior artistry as an ensemble player. Mr. Hekking gave six small numbers accompanied by a pianist whose name we do not know. Probably the most pleasing to the audience were the Boccherini rondo and melodic from Massenet, "Les Erynnées," orchestral suite, in which Bruno Stein-del has many times played his way into the hearts of Chicago orchestra audiences. Mr. Hekking was recalled many times and will be welcomed with open arms whenever he sees fit to honor Milwaukee with his superb art.—The Milwaukee Wisconsin.

Dethier Played at Saint-Saëns Concert.

Edouard Dethier, the young Belgian violinist, distinguished himself at the recent concert in Washington, D. C., with the great composer Saint-Saëns. Paragraphs from the Washington papers follow:

Mr. Dethier played the B minor concerto and the Rondo capriccioso, and Mr. Rennay sang "La Cloche" and "Reverie," and the piano numbers played by the composer himself were capriccio on the ballet airs from Gluck's "Alceste," "Rhapsodie d'Avvergne" and a transcription of the quartet from the fourth act of "Henry VIII." Mr. Dethier opened the program with the concerto, which, though long and full of melody, was played so as to bring out all the beauties of the work, and established the performer as a good technician and of artistic temperament, which fully justified the liberal applause bestowed upon him at its conclusion. His interpretation of the rondo was delicious, and he played with a charm and spirit that still firmer planted him in the regard of his audience.—Washington Star, December 11, 1906.

The gem of the program, however, was the violin concerto in B minor, which stands in the same relation to violin literature as his G minor piano concerto does to the piano. It is fully as difficult to play as the works of Vieuxtemps and Wieniawski, which violinists so dearly love nowadays, but it is far more musical. The elaborate scales, the octaves and harmonics, and the double and triple stops are all included in the pages, but do not assert themselves. Rather are they made subservient to the general unity and taste of the composition. The quality of Mr. Dethier's playing and that of his brother served to bring out fully all of the many beauties of this work and to make a decidedly favorable impression upon the audience.—Washington Post.

In applauding him, the beautiful, haunting melody of the violin concerto in B minor, with which M. Edouard Dethier opened the program, lingered in the memory. This Dethier was delightful. He played with the freedom, depth and abandonment of the real artist. There was a freshness and vigor about his methods of attack and his final rounding of the musical phrases that suggested the brilliant performance of the young artist's teacher, Ysaye. M. Dethier captivated the audience at once, and the concerto itself, melodiously tender and possessed in places of the same sort of fascination that pervades the Wagner fire music, is one of Saint-Saëns' happiest compositions. The scores of violin and piano are delightfully blended, and M. Gaston Dethier rendered the latter in a highly artistic and acceptable manner. The second violin number, the rondo capriccioso, was a delicious morsel, and was played with a charm and esprit that elicited vigorous applause. The audience would have enjoyed more of this young artist's work.—Washington Herald.

M. Dethier, the violinist, established himself as a favorite at once. He has a beautiful warm tone, temperament tempered with refinement, splendid interpretative ability, and even, sparkling technic.—Washington Times.

Mrs. Berry, Victim of Railroad Accident, Dead.

Cecilia Ray Berry, of the Bush Temple of Music, Chicago, and Margaret Berry, soprano of the Englewood Baptist Church, have the sympathy of many musical friends in the loss of their mother, Arabella Berry. Mrs. Berry was run over by an express train last month on the Chicago, Milwaukee and St. Paul Railroad, and injured so severely that she died in a few hours after the accident.

Schumann-Heink in Memphis.

MEMPHIS, Tenn., December 18, 1906.

Madame Schumann-Heink, one of the world's greatest exponents of song, gave a recital at the Lyceum Theater, Friday evening, December 14, under the auspices of the Beethoven Club, and was greeted by one of the largest houses of the season. The great contralto was at her best. Her rich and lovely voice thrilled her hearers with its flexibility and wonderful range. The audience was a most enthusiastic one, and in response to the demand for encores Madame Schumann-Heink sang, "But the Lord is Mindful of His Own," by Mendelssohn, and the "Drinking Song" from "Lucretia Borgia." Helen Schaul, whose accompaniments were played with discriminating taste, ably assisted Madame Schumann-Heink. Her piano solos were well received by the audience. Too much praise cannot be accorded to the Beethoven Club for their untiring efforts to present to the music loving public the world's greatest artists. The program follows:

Aria, from the Opera <i>Mitrane</i>	Rossi
Du bist die Ruh.....	Schubert
Wohin.....	Schubert
Der Wanderer.....	Schubert
Piano Solos—	
Liebestraum.....	Liszt
Hochzeitstag auf Iroldhagen.....	Grieg
Helen Schaul.	
Heimweh.....	Hugo Wolf
Die drei Zigeuner.....	Liszt
Widmung.....	Schumann
Sapphische Ode.....	Brahms
Six Hungarian Gypsy Songs (Cycle).....	Brahms
Ho There, Gysy!	
High and Towering Stream.	
Know Ya, When My Lov'd One is Fairest of All Bliss?	
Loving God, Thou Knowest How Oft I've Ruled This.	
Art Thou Thinking Often Now, Sweetheart?	
Rosebuds Three.	
Rhapsodie Hongroise, No. 8.....	Liszt
Helen Schaul.	
Prison Scene, Act V, from <i>Der Prophet</i>	Meyerbeer
Fides, Mine. Schumann-Heink.	

Baltimore and York, Pa., Oratorio Societies.

Joseph Pache, director of the oratorio societies of Baltimore, Md., and York, Pa., has about completed his plans for the season. "The Messiah," Verdi's "Requiem," Brahms' "Song of Destiny," and "St. Paul," by Mendelssohn, will be comprised in the concerts. In addition, a big miscellaneous performance in Baltimore and in York, the usual spring festival. The Pittsburgh Symphony Orchestra has been engaged for "St. Paul" and for an afternoon orchestral concert directed by Mr. Paur, Mr. Pache directing the oratorio in the evening. Of soloists who have been engaged for these concerts are Laura Louise Coombs, Grace Munson, Daniel Beddoe (twice), Tom Daniels, Cecil James, Frederic Martin, Florence Hinkle, Della Mitchell, J. A. van Hulstyn, Ernest Hutcheson and Frank Croxton.

Mr. Pache has instituted an innovation in his rehearsals, namely, the performance of vocal or instrumental solos during rehearsal intermission. This not only arouses general interest, but results in better attendance in all weathers and under many temptations to absence, and stirs the singers to better and more vigorous effort.

York is striving to be foremost in good musical work and increasing interest in the best musical productions. The choruses there and in Baltimore are superior, under Mr. Pache's direction. Results are widely commented upon, by soloists and by the public. An advanced artist of high ideals and best European training and spirit, Mr. Pache is doing great things for his section of country.



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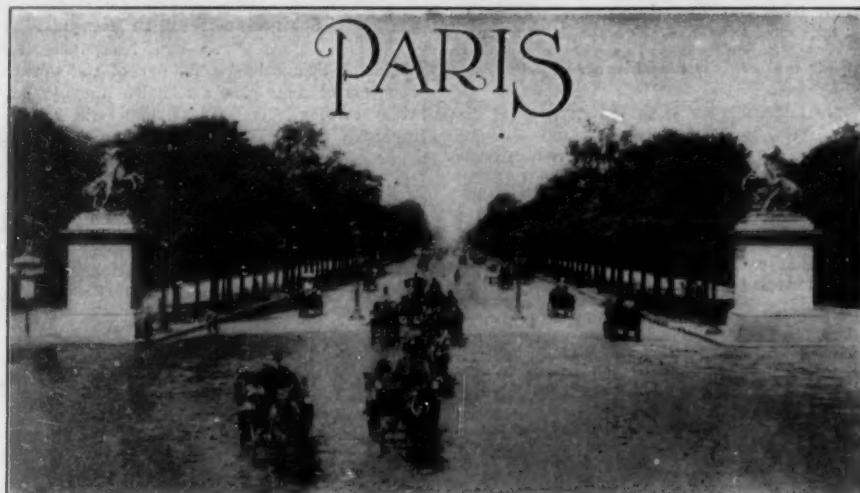
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PARIS, December 10, 1905.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

At the Conservatoire concert yesterday afternoon the D minor symphony of Schumann (No. 4) was given a superb interpretation—at once interesting and most finished in every detail. Schubert's "Rosamonde," of which we heard the entr'acte and airs de ballet for the first time at these concerts, was voted a pleasing and Schubert-like composition, at whose happy yet simple construction old musicians were heard to marvel in recognition. "Kybèle," a new work by Théodore Dubois, which followed, is pretentiously effective and written for solo soprano, chorus and orchestra, the soloist being happily chosen in Marcella Demougeot,

a high and powerful soprano of the Grand Opéra. A voice like that of Mlle. Demougeot is absolutely essential to do justice to the difficult part. The music of "Kybèle" is based on an antic poem written by that incurable pessimist, Leconte de Lisle, who perceived death and nothingness wherever he looked. For a beautiful rendering of Suzanne's aria from Mozart's "Noches de Figaro," which appeared later in the program, Mlle. Demougeot was given an ovation. The C major suite of Bach was heard for the first time, and a capital performance of the overture to Smetana's "Fiancée vendue" ("The Bartered Bride") closed the delightful concert, under direction of Georges Marty, a conductor whose work is at all times thoroughly conscientious.

The program of the Colonne concert at the Théâtre du Châtelet, contained as principal attraction a new work, a scherzo symphonique, by Aymé Kunc, a recent Prix de

Rome. This scherzo is described as being neither symphonic nor picturesque, yet at times is both. The young composer succeeded not so much through his originality or the invention of ideas as by his dexterity, the skill with which he presented and varied those ideas. It is believed that a composition less learned and complicated, but more musical and poetic and free, would show the talents of this young musician to greater advantage. The rest of the Colonne program included the overture, scherzo and finale, op. 58, by Schumann, with which the concert opened; the César Franck variations symphoniques for piano and orchestra, with Marthe Dron as soloist, and a repetition of the Byron-Schumann "Manfred," with reciters, singers, orchestra and choruses.

At the Lamoureux concert M. Chevillard presented a varied program, opening with the overture to "La Fiancée vendue," Smetana, followed by the seventh or A major symphony of Beethoven; a new "Elégie" for harp and orchestra, by that brilliant harpist, Henriette Renié, herself playing the solo part; a first audition of Brahms' variations on a theme by Haydn; the "Venusberg," Wagner, and finishing with a scherzo for orchestra by Lalo.

Other good orchestral programs were given at the Maigny concert, including the unfinished symphony of Schubert; "Fidelio" overture, Beethoven, and new compositions by resident musicians. At the Rouge and at the Touche concerts, where the orchestras are composed of Conservatoire prize winners, the music is always performed with great technical skill and much verve.

Where is there another city or country in which half a dozen Sunday afternoon orchestral concerts may be heard? And besides these concerts (and others) Paris people swarm the Sunday matinees at the Opéra Comique, the theaters, vaudevilles and circuses, after which the "apéritif" concert is enjoyed at all the grand boulevard cafés—inside and outside, al fresco, by preference. In front of several cafés tall basket grates filled with glowing charcoal may be found to make outdoor life comfortable and the Frenchman's absinthe, the German's bier or the English-

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man's whiskey and soda may be enjoyed by each without much notice of or attention to weather conditions.

In the evening the usual musical program was given in connection with the Students' Atelier Reunion at the Vitti Academy. Winifred Hunter-Mooney played three Chopin selections, a Leschetizky arabesque, waltz by Brahms and a Schytte sonata movement. Mrs. Hunter-Mooney gave evidence of pianistic and musical talent of a high order. Her touch is delicate and velvety, combined with a full and sonorous tone quality and a rhythmical sense that is very clear. She is a pupil of Wager Swayne in Paris and before coming here she studied with her mother, Flora Hunter, a well known musical educator, at Indianapolis, in America. Elizabeth Dodge, who is gifted with a beautiful soprano voice and has spent several years in vocal study in this city, has for some months past been profiting by the tuition and experience of King Clark, which was manifest in her singing last evening, when she was heard in Handel's "Oh, had I Jubal's Lyre," "Come Unto Me," by Coenen, and the Bach-Gounod "Ave Maria." Rev. Ernest Warburton Shurtliff chose "Loose Tacklings" as his subject for an address to the students.

Edward Falck, whose last Wagnerian lecture at the King Clark studios was on "Lohengrin," with motifs and longer illustrations at the piano, has been obliged to discontinue for the present owing to his rehearsals of "La Valkyrie" at Rouen.

Last Tuesday afternoon Fendall Pegram, an American baritone and teacher, gave a successful and fashionably attended concert at the Théâtre Sarah Bernhardt, in which he had the assistance of an orchestra, under direction of M. Edouard Colonne, and of Walther Straram, presiding at the piano. The orchestra, besides accompanying the larger vocal numbers, performed the Beethoven "Leonora" Overture, No. 3, and the "Peer Gynt" suite, by Grieg, scoring well merited applause. Mr. Pegram sang the aria of "Engenio Oneghin," from the Tschaikowsky opera of that name, in Italian; "Le Pas d'Armes du Roi Jean," by Saint-Saëns, in French; Schumann's "Dichterliebe," and "Wotan's "Abschied," by Wagner, in German. Mr. Pegram's diction in the Schumann lieder was impeccable, as was also his style; the only thing with which one might be inclined to cavil was the movement or tempo of some of the lieder. The last number on the program I could not remain to hear, owing to pressure of time, but am informed that all of the concert was a huge success, and that the singer was rewarded with a splendid ovation at its close. M. Gabriel Fauré, director of the Conservatoire, who was unable to be present, sent the singer a letter of regret.

Wednesday evening, at the Salle Berlioz, an organ concert was given by Nadia Boulanger, a many sided musician, assisted by Jeanne Raunay and Raoul Pugno.

Among other numbers on the program were concerti by Bach and by Handel for organ and piano, executed by Mlle. Boulanger and M. Pugno, and vocal selections, contributed by Madame Raunay.

Thursday evening, at the Salle des Fêtes d l'Automobile Club de France, Mr. Sebastian B. Schlesinger gave a gala concert of his own compositions, filling the entire first part, for the benefit of the Maison de Retraite des Vieux Comédiens. In the execution of the program Mr. Schlesinger had the assistance of his daughters, Lily Braggiotti (from Floryne) and Berthe Schlesinger, Judith Lassalle, Madame Berney and Georges Berr, of the Comédie Française; R. Flavondon, Arnold Reitlinger, Louis Fleury, Louis Fournier and Eugène Wagner. Of Mr. Schlesinger's works the program contained no fewer than twenty-two, seventeen for the singing voice and five for the piano, the latter a surprise for many in the audience, as no one had ever heard he could write for the piano. The concert giver appeared in a fourfold capacity—as composer, har-

tone singer, accompanist and the proud author of two charming singers—for both Madame Braggiotti and Mlle. Schlesinger are gifted with musical voices and sing beautifully. Mlle. Lassalle displayed a fine voice of contralto quality, and M. Reitlinger did full justice to Mr. Schlesinger's piano compositions, which, together with his vocal works, the program stated, would be found on sale at the house of the management.

In the second part of the program, Georges Berr recited some of the La Fontaine fables, and with Madame Bertiny he took part in an original comediette entitled "La Corde cassée," both author-actor and actress being heartily applauded.

The whole gala affair was pronounced a glorious success, and the charitable enterprise no doubt will prove to be a benefit for those it contemplated benefiting.

On Friday afternoon Paul Segny gave a "musicale," at which he produced the first act of Gluck's "Iphigénie en Aulide," with soloists, chorus and orchestra. The continuation of the audition of the cantatas of Rome afforded a hearing of "Velléda," by Camille Erlanger, under direction of the composer.

Saturday evening at the Salle des Agriculteurs Minnie Tracey gave a concert, assisted by Marie Panthès and Georges Enesco. The program contained several new and interesting works, notably a piano and violin sonata (op. 56), and "Die Prinzessin Ilse" for soprano, by Emmanuel Moor; and six "Tannhäuser" lieder by Sjögren, together with a group of songs by Ch. Koechlin, Léon Moreau, Lermyte, René Chausard and Grieg. In addition to the foregoing the pianist performed eight numbers and the singer delivered a goodly list of songs, making the concert begin at nine and end at twelve, midnight. Of the sonata, the scherzo and the finale proved most attractive to the audience; "Die Prinzessin" is interesting, pianistically more, however, than vocally. The "Tannhäuser" lieder, vocally and musically, hold one's closest attention throughout. Julius Wolf has furnished the poems, the first and second romances being addressed to Venus by Tannhäuser; the third is sung by Elizabeth; the fourth and fifth by Tannhäuser to Elizabeth, and the sixth is full of Elizabeth's tender sadness and profound regrets. Miss Tracey interpreted these songs beautifully and deserves the thanks of singers and musicians alike for producing them in public. It may be stated here that Miss Tracey invariably introduces new songs at her concerts. She was in good voice and sang with much charm and authority—albeit her programs, as a rule, are too generous in length. Mme. Panthès performed her Liszt selections most brilliantly, and then produced an anti-climax with an indifferently played Chopin valse as an extra gift.

Mme. de Faye-Jozin, the gifted poet-musician, has been engaged for an entire séance of her own compositions at Angers, a city where she has become known in literature through the publication of some of her poems. Mme. de Faye's program will include some of her adaptations, songs and chamber music.

At his first musicale last week, M. Haslam introduced three of his advanced pupils: Mme. Gilles, who sang the air, "Ah! si la liberté," from Gluck's "Armide"; Maie Elwell, "In questa ton' a," of Beethoven, and Anna Charlton, the air, "Oh! beaux rêves," from "Etienne-Marcel," by Saint-Saëns—the singers displaying good voice and style. Auguste Pierret, an excellent pianist, contributed various piano soli.

Mr. and Mme. Gotendorf gave a delightful soirée musicale at which the program consisted of melodious gems strung from the works of Chopin, Bemberg, Vidal, de Lara, Matté, Lattes, Massenet, Luzzati, R. de Francmesnil, etc., terminating with two little comedies. The exécutants of this dainty list of morceaux included the

hostess, a good actress; Mme. Belle Gotendorf, a talented singer, pianist and actress; Mmes. Cerf, Casuard, Bal; Mme. Paul Garnier, Mme. de Francmesnil; MM. Luzzati, Francmesnil, Pierre Marguerite, Henry Périer—all bright singers and players. Among those present were many well known people in musical and literary circles.

Rafael Navas, a Spanish pianist and pupil of Wager Swayne, in Paris, sailed for New York on Saturday last by the Cunarder *Lucania*. Mr. Navas stated, in this office, that he was going to the United States to fill engagements. He was told that as far as *THE MUSICAL COURIER* knew, there were no dates or engagements for him in America and that it would be advisable for him first to ascertain those dates before entering upon the expense of a trip. Mr. Navas then said that certain artists engaged by the same management were about to enter suit against it, and that he would then be on the ground to follow their example. There was no piano manufacturer mentioned whose instruments Mr. Navas was to play in America, and the piano manufacturer is apparently quite a factor in the tour of a pianist.

One of the four bronze tortoises ornamenting the fountain in the piazza Maltei, in Rome, has been stolen.

President Fallières has conferred the Grand Cross of the Legion of Honor upon Ernest Reyer, the composer of "Sigurd."

It is proposed to pull down the old White Horse Inn, in the rue Mazet, this city. This is where Abbé Prévost located the first meeting of des Grioux and Manon Lescaut.

A weeping willow has been cut down outside the Elysée. It was beneath this tree that Alfred de Musset composed "La Nuit de Mai."

Much sympathy is felt for Charles Inman Bernard, Paris correspondent of the New York Tribune, over the sad death of Mrs. Anna Barnard, his wife, who was highly esteemed here. Mrs. Barnard died from cerebral congestion, resulting from a surgical operation, in her fifty-eighth year. She was a great lover of music, and had a kindly, sympathetic nature and a charming personality.

DELMA-HEIDE.

People's Symphony Programs.

Another request program will be played at the next pair of concerts by the People's Symphony Society. Marguerite Stilwell, pianist, will be the assisting soloist. The concerts will take place at Cooper Union Hall, Thursday evening, December 27, and at Carnegie Hall, Friday evening, December 28. Franz X. Arens is the conductor. The order of the program follows:

Overture, Jubilee Weber
Symphony, G minor Mozart
Concertstück, for Piano and Orchestra Weber
Suite, Peer Gynt Grieg

The next chamber music concert of the People's Symphony Auxiliary Club the program will be devoted to Schubert, with the Kaltenborn Quartet as the participants in the appended program:

Quartet, in A minor, op. 29.
Group of Songs, including the famous song, The Forelle—The Trout—the theme of which is elaborated in the third movement of the next number.

Quintet, in A major (Forellen Quintet).
The chamber music concert will be given in the large hall of the Cooper Union, on Friday evening, January 18. Paul Dufau, tenor, and a pianist, will assist the string players.

Rappold to Sing With Pittsburg Male Chorus.

By arrangement with Heinrich Conried, Walter R. Robinson has booked Marie Rappold to sing with the Pittsburg Male Chorus, in Pittsburg, on January 25, 1907.

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ABOUT ARTISTS AND TEACHERS.

Franceska Kaspar, of Washington, D. C., sang at a special recital given at Aeolian Hall last week. Her numbers were the Micaela aria from "Carmen"; "Nymphs and Fauns," by Bemberg; "I Hid My Love," by D'Hardelot; "Spring," by Henschel, and "The Lass with the Delicate Air." Miss Kaspar's voice has developed in fullness and power without losing the musical quality. During her visit North she assisted at a concert in the Cooper Union, and at another in Derby, Conn. She is engaged for a performance of "The Messiah" in Washington this season.

Florence Fox, a patron of music from Philadelphia, has been in New York on a visit to her friend, Miss Malcolm, and the operas. She is enthusiastic over the opening of the Manhattan Opera House and over the singing of Bonci. Among the guests at a reception given for Mrs. Fox in New York was Mrs. Charles Everett Adler, whose sister, Rose Adler (Relda) won fame in Paris through engagements at the Opera Comique.

May Vincent Whitney, pianist, of Plainfield, N. J., is one of the most successful teachers in that section. Mrs. Whitney not only teaches people how to play, but provides them with opportunities to become known. She has two grand pianos in her studios, and during the winter recitals are given, at which the playing of four hand compositions are features. Mrs. Whitney has studied with Frederick Baumann, Charles F. Thomsen, Frederic Mariner, the Virgils, S. Monroe Fabian and William Mason.

Mrs. George Sweet, wife of the widely known singer and teacher of New York, is an accomplished pianist, having studied for two years with Leschetizky in Vienna. She is now rehearsing for ensemble work with Matilde Dressler, cellist, and Florence White, violinist. Miss White is a pupil of Ovide Musin.

Edward B. Fleck, director of the Utica Conservatory of Music, is gratified by the results of painstaking and incessant effort in that school. Over four hundred students are enrolled. The American composer, Nathaniel Irving Hyatt, has entered the faculty as teacher in harmony, theory, organ and piano.

Eleanor B. MacGregor, pianist (not Alice Wentworth, the vocalist), is giving musical lecture-recitals throughout the country with success. Her headquarters are in Portland, Me. Gertrude S. Davis is another active Portland pianist, accompanist of the festival choral work, solo player and friend to all good music work.

Marie von Unschuld has commenced teaching a class in New York and playing in a series of engagements in musicales. The first was given at the residence of Mrs. Austin Flint. The next will take place at Mrs. Auckland Thorne's home.

Clare Kummer, the song writer, has moved to 220 West Fifty-ninth street, New York. The fascinating composer of "Dearie" is the center of a large circle of admirers.

Oscar Gareissen has been admired as composer in Washington, D. C., in addition to his other qualities. Saint-Saëns, Fritzi Scheff and many celebrities were present recently at a concert of the Marine Band, in which his "Danse Gracieuse, Le Papillon," was one of the numbers. The French master was seen to applaud this little gem. He would applaud further could he know the refinement, culture, efficiency and beautiful voice of this young master. Or could he attend some of the remarkable lectures on musical subjects being given in the Rochambeau, where Mr. Gareissen is giving a course of illustrated talks upon opera and other musical forms.

Mrs. Robert Anderson, vocal teacher, of Boston, is coming over for the New York opera. This teacher mourns the lack of enunciation in all singers, and the general lack of literary culture so essential to intelligent reproduction. She is an ardent admirer of the work being done by Dr. Carl Muck, conductor of the Boston Symphony. Mrs. Anderson has been obliged, by the growth of her work, to engage a studio in the Pierce Building, in Boston, in addition to that in her home in the Hotel Canterbury.

Ella Stark, professor of piano at the National Cathedral School, in Washington, was heard and applauded at the first concert recently given at the school. Anton Kaspar, violinist; Margaret O'Toole, harpist, and Charles Meyer, tenor, were other musicians on the program. Miss Stark is a brilliant performer, has toured successfully, won laurels legitimately, and is always the center for an ovation. The piano number of the concert was the first movement of Chopin E minor concerto. Mrs. Otto T. Simon played the orchestra part on second piano. Mr. Kaspar, one of the most artistic and attractive of skilled violin artists in the country, had his usual success.

Mary C. Wheeler, of New York, has a large and interesting piano class at work at 430 West 118th street. This instructor adds to the values of her work by methods for making skilled sight readers. Miss Wheeler is a pupil of the New England Conservatory, of Signor Floridia, and others; is well versed in the fundamentals and finds their thorough teaching invaluable to artistic efficiency. Miss Wheeler is organist of an uptown church.

The Portland (Me.) Festival Chorus will give "The Messiah" in December. Mrs. Lou Duncan Barney, Mrs. Homestead, Julia Noyes, Martha Hawes, and Howard Stevens, M. A. Bodowin, Thomas Henderson and J. Francis MacNichol, will be soloists. Gertrude Davis will accompany. F. E. T.

GERMAINE SCHNITZER'S TRIUMPH.

Germaine Schnitzer, a young Parisian pianist, who came to New York unknown and unheralded, scored what may be veraciously set down as a triumph at her Mendelssohn Hall recital last Tuesday afternoon, December 18. Before an exceptionally critical audience of representative musical connoisseurs, the latest aspirant for pianistic honors in this discriminative city played the following program:

Prelude and Fugue, A minor..... Bach-Liszt
Carneval..... Schumann
Benediction de Dieu dans la solitude Harmonies poétiques et religieuses..... Liszt
Ballade, A flat..... Chopin
Two Etudes..... Chopin
Ballet de Rosamonde..... Schubert-Fischhoff
Toccata..... Saint-Saëns
Military March..... Schubert-Tausig

The modest manner of her coming on and her youthful appearance did not in any measure prepare the listeners for Miss Schnitzer's broad, musically and eminently convincing exposition of the A minor prelude and fugue—the best transcription Liszt ever made. She laid bare the polyphonic web of the work with exquisite clearness, and differentiated between the several voices not only with dynamic distinctions, but also by employing contrasting tonal shades to give the separate themes each its characteristic embodiment. The climax at the end of the fugue was done with masculine breadth and resonance, not lacking, however, in the dignified restraint so essential in proclaiming the plastic beauty of Bach.

No greater contrast could be well imagined, or one more severe on the musical resources of a pianist, than the jump from the tranquil and majestic A minor fugue to the capricious and ultra-romantic "Carneval." Miss Schnitzer made the transition with tremendous success, and gave a performance of Schumann's multi-colored suite that quite took away the breath of those who remembered other conceptions of the "Carneval" given here by visiting foreign pianists of the softer sex. It differed from theirs inasmuch as Miss Schnitzer played the Schumann masterpiece not as though she stood in awe of it, but rather as though she loved it with full hearted affection. Many pianists seem to regard the "Carneval" as a loose collection of detached etudes, each to be conquered for the sake of the peculiar technical difficulties it offers. Miss Schnitzer revealed plainly that she has made a thorough study of the underlying poetical conceit of the work, and she told the musical story with many touches of tenderness, grace and sly whimsicality that added to it ineffable charm of atmosphere, especially in such gracile chapters as the "Coquette," "Papillons," "Replique," "Aven," etc. The "Eusebius" was done with real poetry, and "Chopin" would have been equally as effective if Miss Schnitzer had not unwise chosen to make the repetition needlessly pianissimo, a nuance not indicated by Schumann and hardly in the spirit of the morceau. The concluding march was taken with deliberate slowness, in the Rosenthal manner, an effect which enables the player to build a climax of resounding brilliancy and power. Miss Schnitzer carried out the project in imposing fashion, and displayed a fullness and volume of chord playing little less than astounding. In fact, her strength is one of the grateful attributes of her technic, for she never seems to tire at the finale of a piece or in its moments of mechanical stress, and the listener is therefore enabled to free himself from all fears as to her endurance or her ability to carry through to the end the musical designs which she begins with such large sweep and full muscled grasp. On the other hand, Miss Schnitzer's fine tonal sense, manifested in the way she "sings" cantabile passages, prevents her from ever using her physical prowess as an aid to mere pounding, and from the most whispering pianissimo to the most resounding fortissimo her playing always retains that rare quality known in German as "wohlklang." She pedals with wide resource, phrases with full knowledge of all the subtleties of musical declamation, and has that abundant and brilliant technic which is a sine qua non nowadays of all pianists who lay claim to extraordinary rank. The Liszt number was given by Miss Schnitzer with an appropriate air of poetic mysticism and lovely touch and tone. The Chopin ballade had the true heroic ring, with a substratum of vital sentiment. Fine sense of color values was exhibited in the etude in

A flat, from the posthumous studies. The big A minor etude was a whirlwind, played at breakneck speed, but with no less of clearness or rhythm.

The final group of numbers showed Miss Schnitzer possessed of the ability to please the ear as well as to appeal to the heart and mind, and at the conclusion of the program her audience agreed so thoroughly on this verdict that she was recalled to the platform innumerable times and finally forced to add an encore.

There is no doubt of Miss Schnitzer's great pianistic gifts, which compare favorably with those of Carreño. Like the latter, the young pianist seems to be a born player of concertos. She should be heard here with orchestra in a modern work, like the Liszt E flat, Tschaikowsky B flat minor or Rubinstein D minor concertos.

If there is anything to criticise in Miss Schnitzer, fault-finding would have confined itself to the mention of slight exaggerations in tempi, rhythm and dynamic contrasts, exaggerations resulting not from lack of taste, but due rather to excess of zeal and exuberance of musical feeling. In art, youthful enthusiasm has its uses, but also its boundaries.

Etta Edwards' Pupils' Recital.

If pleasure in vocal music is a sign of its best art, then Etta Edwards is a consummate vocal teacher, for her students invariably give pleasure. Following her studio work by the year, it is impossible to remember a jar. This not because the work is soft and inefficient, but because corners and roughnesses have been removed by judicious training. It has been said by critics that this teacher must make a practice of accepting only beautiful voices. None better than she and her classes know what infinite pains, united with knowledge and experience, are required to reach these conditions.

The second recital of the season, given at the studios, 814 West End avenue, was no exception. The program, somewhat shortened by the absence of two young ladies, was as follows:

Recitative and Air.....	Handel
Amarilli.....	Caci
Soupir.....	Widor
Panis Angelicus, with Violin.....	César Franck
L'Heure exquise.....	Hahn
Payage.....	Hahn
Sunshine Song.....	Grieg
Blood Red King.....	Coleridge Taylor
Air from Cavalleria.....	Macagni
Schatten Leben.....	Von Feilitz
The Water Lily.....	Von Feilitz
Three Roses Red.....	Norris
Three Green Bonnets.....	D'Hardelot
Boundless Love.....	Blajewicz

Voice production, breathing, phrasing and feeling, were exemplary. There was nothing spectacular about the singing, certainly no effort at showing something not possessed. It was an honest and sincere résumé of classroom work. A clever paper by Madame Edwards preceded the singing.

Musical by Edna Bailey, a Boice Pupil.

Edna Bailey, soprano, a pupil of Mrs. Henry Smock Boice, seems destined for a successful career on the concert stage. Miss Bailey, assisted by Agnes Osborne, pianist, was heard at a musicale at the studio of her teacher in Carnegie Hall, Saturday afternoon, December 15. The young singer disclosed a voice of rare sweetness and considering that she had studied but four months with Mrs. Boice, her singing showed that the method had done much to improve the vocal production, enunciation and style. Miss Bailey sang songs by Mendelssohn, Grieg, Liza Lehmann, Randegger and Massenet. Mrs. Osborne, a pupil of Leschetizky, played numbers by Rubinstein, Chaminade, Poldini, Paderewski, and Schutt. Ella Birdsall, accompanied for the soprano. Among the guests of the afternoon were: General and Mrs. Nelson H. Henry, Herrick Henry, the Misses Sloan, Mr. and Mrs. Noble F. Hoggson, S. H. Fields, Miss Walker, Miss Buckingham, C. Buckingham, Mr. and Mrs. Louis Mason, Mr. and Mrs. Edgar F. Street, Eugene Heffley, Otto Schneider, Franklin Booth, George Bresh, Miss Treat, Miss Benedict, Lieutenant and Mrs. Duncan, the Count de Freminet, Miss De Launey, John Frindle Scott, Miss Chapman, Miss Boice, Mrs. Francis Goddard, C. F. Goddard, Miss Buchanan, Miss Leland, Mr. and Mrs. Joseph Hegeman, Miss Hayward, Miss Roe, Miss Van Wagner, and Miss Day.

Johnston Artists Engaged for Canadian Cities.

R. E. Johnston has placed a number of artists under his direction in Canadian cities for the ensuing months. Madame Maconda, soprano; Anton Hekking, cellist; Edouard Dethier, violinist; Emma Showers, pianist, will have appearances in Montreal, Toronto, Quebec, Ottawa and St. John. F. A. Veitch, of Montreal, resident manager of these artists, was a recent visitor in New York. Mr. Veitch expressed himself in the most optimistic fashion regarding the musical outlook in the great country north of the United States.

MILAN.

MILAN, December 2, 1906.

Mascagni has left Milan, after a glorious serata d'onore at the Dal Verme, where he directed his "Amico," and added the "Inno al Sole," from "Iris," for the occasion. He went to Rome to direct his "Iris," at the Adriano, and this will finish the season there.

Mascagni has taken into consideration the new libretto which won the prize. He says he is enchanted with the novel ideas and will seek a novel way of expressing them. "Se saranno rose, fioriranno," as they say.

La Societa del Quartetto Hayot gave a very interesting program at the Conservatory Concert Hall on Sunday evening, December 2. The hall was crowded with Milan's best musicians and amateurs. The success was enthusiastic at Mozart's quartet, in C, op. 46, and increased through Brahms' quartet, in A minor, to come to a climax with the marvelous quartet of Beethoven, in E minor, op. 59. The quartet is really remarkable for its precision and delicacy; the interpretative powers and the technic fully reaching the soul and satisfying the ear of the finest connoisseur. The second concert took place last evening before a large but not as enthusiastic a public, perhaps due to the choice of pieces. This quartet, until now very little known in Italy, has won for itself an enviable name through its really perfect executions. Hayot, the director, has the envergure of a great virtuoso. He was a pupil of the Conservatory of Paris. The violoncello is first 'cello of the Opera, Paris; the second violin and the viola are also artists of value. So it can easily be seen that the quartet must be of high standard. The public hopes that yesterday was not a good by, but an au revoir.

At Turin's Teatro Carignano, a new opera, "Raffaello," by De Lunghi, was given with good success. All the papers are unanimous in proclaiming the composer a man of talent.

Great Wagner festivities have been going on at Bologna to celebrate the anniversary of the first Wagner success in Italy. Some of the best Wagner singers in Italy sang excerpts from the different operas, Borgatti, the tenor, being especially successful. Domenica Oliva, the great critic, made a beautiful address for the occasion, unveiling a commemorative slab, dated 1871.

A new opera, "Idilio tragico," by A. Ferretto, obtained an excellent success at Vicenza.

Another new opera, "Albatro," made a real success at Genoa. The intermezzo was encored and the author had fourteen recalls.

In Rome, the Costanzi Theatre announces its cartellone. The season begins with "Loro del Reno," Wagner. New operas for Rome will be Massenet's "Thaïs," and Franchetti's "Figlia di Jorio." Other operas to be given are "Il crepuscolo degli Dei," Wagner; "Werther"; "La Bohème"; "Carmen"; "Faust"; "La Traviata"; "William Tell." Artists: Gemma Bellincioni, Lina Berlendi, Adele Cousin, Adelie d'Albert, Rina Giachetti, and many others. Baritones and tenors: Battestini, Cigarda, Mario Gillion, Magini Colletti. Rodolfo Ferrari has been chosen to head the orchestra, for which great curiosity exists, as it will no more be the usual orchestral massima, too busy with the

"concerto popolare," but an orchestra which Ferrari himself has directed with success just now in Bologna.

The season at the Adriano is doing well, and Emma Carelli is going from success to success. She did a very graceful thing the other day. The daily papers all unanimously declared that the opera, "Zaza," by Leoncavallo, was really not worth listening to; that the success was wholly due to the interpretation of Carelli. Whereupon she wrote a letter, stating that while she thanked for the compliment, still she wishes the public, and above all, the critics, to remember that Rosina Storchi, and Darcée, and others who sang the role, were equally as successful; that, therefore, it did not depend entirely upon her only, but that the music sustained its own.

Carelli has created a new part in the new opera, "Jana," by a young composer named Virgilio. It was indeed a fortune for this young man to have such an ensemble of artists, who, of course, made the most of this juvenile work, for which all the press, notwithstanding its defects, predict a good fortune.

Boito's "Mefistofele" is next on the line, and then "Iris," to finish the season.

Carducci, Italy's greatest poet, has received the Nobel prize.

Sigona Bianca Volpini (Miss Fox), a successful American contralto, is considering several offers for the carnival season.

Baroness Augusta de Kabath, distinguished musician and charming lady, has just finished several Roumanian rhapsodies, words by Elena Vaccasesco, and dedicated to the Queen of Roumania. A lovely waltz, "Vaus tes bras," by Madame de Kabath also, is freshness itself.

At the Dal Verme "Dannazione di Faust" has reappeared with the return of Giraldoni. The season will close with a small novelty, "Il Poeta," a melodrama in one act, by Cesare Cantu.

Strauss' "Salomé" is to be the third opera at the Scala. Rehearsals have begun and great secrecy is kept as to the effect of the music.

ENOS.

Kitty Cheatham Back in New York.

Kitty Cheatham returned to New York a fortnight ago after filling engagements in the Middle West. Miss Cheatham gave a recital in St. Louis, under the auspices of the Woman's Club, of that city; she gave another recital in the High School Auditorium, in Erie, Pa., under fashionable auspices, and appeared on the program in Ray's Armory, Cleveland, to the great delight of the children in the audience. Another successful appearance was made at the Vendome, in Nashville, Tenn. Tuesday of last week, December 18, Miss Cheatham gave a recital at the residence of Miss Robb, 23 Park avenue, for the benefit of the Doe Ye Neste Thynge Society. At this entertainment, Miss Cheatham appeared on the program with Francis Rogers, baritone, and William H. Barber, pianist. At this musicale, Miss Cheatham gave three old

French songs in costume, and had tremendous success. Her numbers included:

French Songs (in costume)—	
La Vraie Grisette de 1830.....	Jenny L'Ouvrière
Colinette.....	
Le Cœur de ma Mie.....	Swiss Folksong
Children's Songs—	
Red Hair.....	Carpenter
Practicing.....	Carpenter
Recitations with Musical Accompaniment—	
Butterflies (from the French of François Coppée; first time)	H. D. C.
A Little Negro's Idea as to Why Adam Sinned.....	Rogers
An Ill Wind That Blew Somebody Good.....	Loomis
Don't Be What You Ain't.....	Hain

The following notices are from the papers in St. Louis, Nashville, Cleveland and Erie:

Miss Cheatham is a versatile artist, whose range reaches from the folksongs of Switzerland to the nonsense rhymes of Margaret Lang and the unwritten negro melodies and darky cottonfield chants of South Carolina. She has studied all on their native heaths, and with the unusual combination of a delightfully musical voice, an intense magnetism and much in the way of good looks and fetching manner, entertained a delightful audience for an hour and wove a very fascinating spell of melody and charm about them.—St. Louis Republic.

Kitty Cheatham gave a unique and entertaining recital of childish folksong and songs last night at the first entertainment this season of the St. Louis Woman's Club. Arrangements had been made by the entertainment committee, and the compliments showered on its members showed how greatly the evening was enjoyed. The large ballroom, where the entertainment was held, was filled with chairs for the club members and their friends, an improvised stage being arranged at one end for the recital. The program was divided into three parts, and included "Chanson de Musette" (La Bohème), "Le Cœur de Ma Mie" (Swiss folksong), "Colinette," an old romance between two family portraits; old negro melodies, old English love lyrics—"Phyllida Flouts Me," "Love Is a Sickness" and "Yes, I'm in Love"; children's songs, "Guardian Angels"; about dolls, "My Dear Jernsy and the Sugar Dolly"; about a fish, "An Ill Wind That Blew Somebody Good"; three new songs, "The Kitty," "Our Naughty Cook, Juliette," and "When Daddy Was a Little Boy"; nursery rhymes, "Little Boy Blue" and "Ding, Dong, Dell"; modern negro songs, "Is You?" "Why Adam Sinned," "Don't Be What You Ain't," "My Mother's Hair"; about flowers, "The First Rose of Summer" and "The Dandelion"; about little boys, "Red Hair" and "Practicing," "Madcap Marjorie"; a nonsense rhyme, "A Lady Tiger."—St. Louis Globe Democrat.

Kitty Cheatham appeared for the first time in Cleveland yesterday at the Grays' Armory. Even under the most trying conditions, her delicate and fascinating art was apparent in every song. When Jean de Reske heard Miss Cheatham sing he told her that her art was to his as the miniature painting is to the landscape. Every word and tone and gesture is of exquisite delicacy, and she is herself so natural and simple that her singing is the highest expression of a new field.—Cleveland Leader.

The program given last evening at the High School auditorium by Kitty Cheatham was a novelty along the line of song recitals. Miss Cheatham is a dainty, winning little lady, with a sweet and flexible voice, and with her graceful gestures and childish expressions she is a picture for the eye, as well as a rare treat for the music lover.—Eric Despatch.

It is not always true that a celebrity is without honor in her own country. It is certainly not so in the case of Kitty Cheatham, who appeared Tuesday night at the Vendome before a large and brilliant audience. Nashville now turns out to do honor to the success she has achieved and it cheers her royalty. She came as the second attraction of the Great Artist Series offered this season by Prof. Franz J. Strahm, and he could not have chosen a more popular one. . . . Her negro songs were the real old fashioned plantation variety that Southern people know best how to appreciate. A concluding variety was a group of Elizabethan love lyrics, recited to music, "Why Be What You Ain't," which brought down the house, sharing honors with "Practicing," a clever bit of character work, illustrating the sorrows of the juvenile piano student.—Nashville American.

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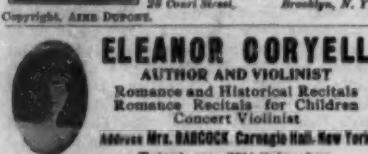


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